

THE ETUDE

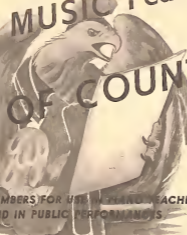
July
1941

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music magazine



PIANO MUSIC Featuring LOVE OF A COUNTRY



TIMELY NUMBERS FOR USE IN PIANO TEACHING
AND IN PUBLIC PERFORMANCES

PIANO SOLO

Cat. No.	Title	Composer	Gr.	Price
2573	Abraham Lincoln—The Civil War, Blake		2 1/2	\$0.30
13533	America..... Arr. Greenwald		2	.25
2345	America (With Six Other Well-Known Melodies)..... Arr. Rickaby		1	.50
15344	America (With The Star Spangled Banner)..... Arr. Stults		3	.25
15840	America—Grand Triumphant March		3	.25
15202	America, Palanaisse..... Mott		4	.50
15374	America Accused, March..... Scheuing		4	.50
14739	America First, Marche Militaire..... Blaise		2 1/2	.25
16081	America Victorious, March..... Strickland		3 1/2	.40
5561	American Folk Melodies, Arr. Rickaby Old Black Joe; Lily Dale; Mosses in the Cold; Cold Ground; Dixie Land; Ben Bolt; The Mocking Bird		1	.50
OD Co.	American Line March..... Baker		3-4	.35
15341	American National Anthem, Arr. Stults The Star Spangled Banner and America		3	.25
19118	American Patriotic Medley March		3	.35
22823	American Scouts, March..... Oehmler		2	.25
19558	American Supremacy, March..... Phelps		3	.35
22572	Andrew Jackson—The War of 1812		2 1/2	.30
14970	Color Guard, The March..... Felton		3	.40
5677	Comrades in Arms, Two-Step..... Hayes		3 1/2	.40
25230	Coral Oil Artillery, Coast Artillery Marching Song..... Hewitt-Osborne		4	.50
11365	First Regiment March..... Kelly		3 1/2	.40
11927	Flag Day..... Spaulding		2	.25
JC Co.	Glory of the Yankee Navy, March..... Sousa		3	.50
JC Co.	Hall to the Spirit of Liberty, March..... Sousa		3	.50
14501	Notes Off to the Flag, March..... Spaulding		3	.40
6818	Independence Day, Military March		3	.40
11825	Independence Day..... Spaulding		2	.25
11927	Flag Day..... Kelly		2	.25
22571	John Paul Jones—The Revolutionary War..... Blake		2 1/2	.35
22575	John Pershing—The World War, Blake		2 1/2	.30
30041	Liberty Bell, The March..... Sousa		3 1/2	.50
30761	Liberty Bell, The March..... Sousa		3	.30
23403	Marine Corps Reserves, March..... Gerbel		3	.50

PIANO SOLO—Cont'd

Cat. No.	Title	Composer	Gr.	Price
JC Co. Men of Valor Elzer	3	\$0.50	
30150 New Colonial, The March..... Hall		3	.50	
8552 No Surrender, March..... Morrison		3	.40	
19159 Off to the Camp..... Blaise		3	.25	
15215 On the Old Camp Ground, Arr. Rolle		2 1/2	.30	
8235 Our Army and Navy, March..... Kern		3	.50	
OD Co. Our Gallant Officers, Police Militaire Engelman	4	.50	
11876 Brilliant..... Engelman		4	.50	
2534 Our Glorious Union Forever, Medley of National Melodies..... Howard		3	.25	
11895 Ours Is a Grand Old Flag, With Words Spaulding		1	.25	
15101 Patriotic Day..... Crammond		2	.35	
2303 Present Arms, Scene Militaire..... Kovacs		2	.30	
26003 Pride of the Land, The National 4-H Club March, Vocal Refrain, Goldenrod		4	.50	
24435 Pride of the Nation, The March..... Gray		3	.40	
19377 Pride of the Regiment, March, Crammond		2 1/2	.30	
2570 Return of the Heroes, March Militaire Engelman		3	.40	
19043 Return of the Volunteers, March..... Engelman		3	.40	
15953 Salute the Colors, March..... Warren		3	.50	
17730 Salute to the Colors, March..... Anthony		2 1/2	.40	
6988 Soldier Boy, With Words..... Hughes		2	.35	
22874 Soldier's Song..... Krentz		2	.25	
15294 Sonatina Americana..... Boothby		3	.30	
14628 Stand By the Flag! Patriotic March..... Sultz		3	.35	
30111 Stars and Stripes Forever, The March Sousa		4	.50	
30552 Stars and Stripes Forever, The March Sousa-Schaum		2 1/2	.50	
2348 Star Spangled Banner, The (With Six Other Well-Known Melodies)..... Arr. Rickaby		1	.50	

PIANO SOLO—Cont'd

Cat. No.	Title	Composer	Gr.	Price
15344	Star Spangled Banner, The (With American).....	Arr. Stults	3	\$0.25
11872	Tape! Military March.....	Engelmann	3	.35
22574	Theodore Roosevelt—The Spanish American War.....	Blake	2½	.30
25081	To the Front, Military March.....	Clark	3	.40
25093	Valley Forge March. Vocal Refrain.....	Goldman	4	.40
11878	Volunteers March. With Words.....	Kroegmann	1	.30
11824	Washington's Birthday, March.....	Spaulding	2	.25
14793	Washington's March.....	Spaulding	2	.25
OD Co. Yankee Doodle. Brilliant Variations.....	Arr. Grobe	3-4	.40	
OD Co. Yankee Doodle.....	Arr. Kern	2	.30	
OD Co. Yankee Doodle.....	Arr. Mack	2	.30	
13529	Yankee Doodle, Colonial.....	Arr. Greenwald	2	.25
2348	Yankee Doodle (With Six Other Well-Known Melodies).....	Arr. Rickaby	1	.50
16875	Young American's Patrol.....	Lawson	2	.40

PIANO, FOUR HANDS

2517	America.....	1	.25
1798	America First, Marche Militaire.....	2	.25
OD Co. American Line March..... Baker		3	.50
1634	Color Guard, The March..... Felton	3	.60
8749	Comrades in Arms, Two-Step..... Hayes	3 1/2	.75
15077	Hail Columbia, President's March		
30442	Liberty Bell, The March..... Sousa	3	.75
30407	New Colonial, The March..... Hall	3	.70
23451	Marine Corps Reserves, March..... Baker	3	.70
25243	Military March..... Bucher	2	.50
14510	National Patrol..... Spaulding	3	.50
11202	No Surrender, March..... Morrison	3	.50
OD Co. Our Gallant Officers, Police Militaire Engelman	3-4	.90
17368	Patriotic Day..... Crammond	2	.50
17947	Patriotic Song..... Krentz	1-3	.30
24339	Pride of the Regiment, March		
2571	Return of the Heroes, March Militaire Engelman	3	.40
15976	Salute the Colors, March..... Warren	3	.50
18106	Salute to the Colors, March..... Anthony	3	.50
14568	Stand By the Flag! Patriotic March		
30112	Stars and Stripes Forever, The March	4	.75
13688	Star! Patriotic March..... Engelman	3	.50

ONE PIANO, SIX HANDS

OD Co. American Line March	Baker	3	.6
23389 Return of the Heroes, March Militaire	Engelmann	3 1/2	.8
OD Co. Star Spangled Banner, The.....	Smith	3	.4
16919 Tapel Military March.....	Engelmann	2 1/2	.6
30113 Stars and Stripes Forever, The March	Smith	3	1.0

ONE PIANO, EIGHT HANDS

17064	Tape! Military March..... Engelman	3	.75
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TWO PIANOS, EIGHT HANDS

OD Co. American Line March	Baker	3	1
6882 Comrades in Arms, Two-step....	Hayes	4	1
13053 No Surrender, March	Morrison	3	
18245 Salute to the Colors, March.....	Anthony	3	
14570 Stand By the Flag! Patriotic March, Suite	Shultz	3	

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THE WORLD OF MUSIC

HERE, THERE AND EVERYWHERE IN
THE MUSICAL WORLD

THE AMERICAN MUSICAL ARTS FOUNDATION, through its Award Commission which includes Raymond, Paige, Dennis Taylor, Lawrence Tibbett and Charles Wakefield Cadman, recently announced its first annual awards for contributions to American music. The State Teachers College of Indiana, Pennsylvania, Smith College of Massachusetts, and Wesleyan University of Connecticut receive first honors. The decisions were based "entirely upon the actual interest of the music departments in American music." Many other well known colleges received honorable mention.



DR. AND MRS. GUY MAYER.

DR. AND MRS. GUY MAYER—to music lovers, Guy and Lois Mayer left their Santa Monica home in May for a busy summer season; appearing in Portland, Oregon, on the 19th and in San Francisco on the 23rd, as soloists with orchestra.

After completing a series of lectures on style and repertoire in Los Angeles, Dr. Mayer conducted a similar course in Chicago during June; and he will give private lessons, classes in repertoire and two-piano work, as well as conduct a "Teachers Round Table" at the Juillard Summer School in New York City from July 7th to August 15th. From August 18th to 22nd, the Mayers will be in Asheville, North Carolina. Dr. Mayer has interesting new features in project for his department in the Bronx.

THE NATIONAL GUILD OF PIANO TEACHERS held the Twelfth Annual New York Auditions on June, 5th, 6th, and 7th, in the Hotel Biltmore, New York City, and also at the MacDowell Club, because of the unusually large registration. Hans Barth, director of the National School for Musical Culture, served as general chairman.

BETTY HUMBY, noted English pianist, appeared as soloist in the Delius "Piano Concerto in C minor" with the Columbia Broadcasting Symphony Orchestra conducted by Sir Thomas Beecham, on June 22nd.

THE NORTH CAROLINA SYMPHONIC CHOIR, under the direction of Lowell Bullock, have set forth on a five weeks tour of this delightful group come from the farms and high schools of four small North Carolina hamlets; and, since Sunday is the one day they are free to rehearse, individuals study their music and words at home during the week, to be letter and note perfect on the Sabbath.

YEHUDI MENUHIN will appear at Robin Hood Dell on July 15th, having curtailed his South American tour to do so. José Iturbi will act as soloist and conductor on July 8th, the date previously reserved for Fritz Kreisler whose unfortunate accident—from which he is happily recovering—prevents his appearance.

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association, is holding its Summer Session in Boston, Massachusetts, from June 30th to July 2nd, in connection with the N.E.A. Convention. The Organization also announces its 1940 Biennial Meeting to be held in Milwaukee, Wisconsin, from March 23th to April 2nd.

BRUCE SIMONDS, professor in the Yale School of Music and Chairman of the Department of Music in Yale College, has been appointed Dean of the School, beginning July 1st. Mr. Simonds will also continue his courses in piano and the history of music.

Competitions

A PRIZE OF ONE HUNDRED dollars and publication is offered by the Chicago Superior Teachers Guild for the best setting for solo voice of *The Mass Text* by Arthur Owen Peterson. Manuscripts must be mailed on or before October 1st and not later than October 15th. For complete information write Walter Allen Stiles, P. O. 99, Evanston, Ill. All such queries must contain stamped and self-addressed envelope, or they will be ignored.



PHILIP JAMES

ARTHUR HONEGGER's musical setting for Denis de Rochemont's "Nicholas de Flies" was given its American premiere by a group of well known choral organizations and the orchestra of the Friends of Music at Carnegie Hall in New York City early in May.

ISIDOR PHILIPP, famous French pianist and teacher, who recently arrived in New York City from France, is a member of the faculty of the Juillard Summer School.



DOROTHY MAYNOR

DOROTHY MAYNOR, noted negro soprano, is a person of many accomplishments; not only does she sing beautifully, but she plays the English horn, the oboe and the flute, as well as being able to orchestrate a song, conduct an orchestra score and transcribe a difficult accompaniment at sight.

THE PIANOFORTE TEACHERS' SOCIETY of Boston presented the last Pupils' Piano-orte Recital of the season in May, at Seidert Hall in Boston. Students of various teachers appeared on the program, assisted by Miss Aniceta Shes, soprano.

A PRIZE OF ONE HUNDRED DOLLARS will be awarded to an American Composer for a composition for Symphony Orchestra, by the Washington Heights "Y" Symphony Orchestra of New York City. All scores and parts must be submitted by July 15th. Address all communications to Bertha E. Nagen, Secretary, "Y" of Washington Heights, P. O. Washington Avenue and 178th Street, New York City.

A PUBLIC APPEARANCE IN THE MACDOWELL CLUB AUDITORIUM, New York City, is offered the winner of the annual Young Artists Contest sponsored by The MacDowell Club. Only students who have appeared in public recital in New York City may enter. Applications must be filed before September 30th. Application blanks may be procured by writing to The MacDowell Club, Young Artists Contest, 169 East 73rd Street, New York City.

SERGE Koussevitzky is directing the Berkshire Symphony Festival and Music School in Tanglewood, Massachusetts. Leopold Stokowski is on tour with the All-American Youth Orchestra. Bruno Walter is conducting concerts in Hollywood and Berkeley, California. Werner Janssen has been conducting concerts by the Brazilian Symphony Orchestra in Rio de Janeiro.

THE NATIONAL FEDERATION OF MUSIC CLUBS' twenty-third Biennial Convention, held in Los Angeles in June, was the most widely attended in the existence of this outstanding organization. "Loyalty through Music" was the slogan, and as usual American Music was stressed throughout the meeting, together with several Latin-American programs featuring Elsie Houston, Brazilian soprano, and other well known South American artists. Aside from each world famous musician as Josef Hofmann, Charles Kullman, Helen Jepson, Rosalyn Turek, Beryl Rubinstein and Arthur Loesser, Rose Dirmann, Eudice Shoyko, many choral and instrumental groups from twenty-four States took part in the programs. Charles Wakefield Cadman led the American Composers' Forum in which Louis Gruenberg, Richard Hageman and Harvey Kalp participated. Fifteen-year-old David Smith, a student at the Cincinnati Conservatory of Music and winner of the Edgard Stilleman-Kelley Junior Scholarship of the Federation, was the featured soloist on Junior Day.

DR. F. MELIUS CHRISTIANSEN, dean of American choral directors and famous for his St. Olaf's College Choir of Minnesota, will conduct classes at Chambersburg, Pennsylvania, from August 3rd to 15th, after having directed similar courses at Perry Hall, Lake Forest, Illinois, during June and July.



EDMON MORRIS

EDMON MORRIS, pianist and assistant editor, born in Frankford, Philadelphia, Pennsylvania, in 1885, died at the Presser House for Retired Music Teachers in Germantown, on May 15th. Mr. Morris studied with noted American teachers and finally with Leschetizky in Vienna. In America he was for many years at the head of the music departments of Converse College at Spartanburg, North Carolina, and directed the important music festivals held there. His distinguished career was marked by many other undertakings in the East and the far West.

THE CLEVELAND SUMMER MUSIC SOCIETY is presenting its third season of summer popular concerts this month at the Public Auditorium in Cleveland, Ohio, under the sponsorship of the Music Arts Association. The Cleveland Summer Symphony, composed of members of the Cleveland Orchestra, is giving the programs under the direction of Endolph Ringwall.

(Continued on Page 502)

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Music and the World's Great Hour



Thomas Jefferson

BEFORE THE REVOLUTIONARY WAR, Thomas Jefferson wrote, "The God, who gave us life, gave us liberty at the same time." During this month we celebrate our one hundred and sixty-fifth national birthday, which is also the one hundred and fifteenth anniversary of Thomas Jefferson's death on July 4th, 1826. It is now a day of vast significance to the entire world, in a contest between the liberty of democracies and the tyranny of totalitarian governments. As a democracy, there was only one stand we could take. A civilization ruled by tyrants is unthinkable to any one invested with the real spirit of Americanism, whether that person can point to three centuries of American background or whether he is a citizen who has just taken the oath of allegiance, with heart-felt gratitude for the blessings of America. We must always remember that for the most part our population is composed of the descendants of refugees who in many instances came from lands where they were the victims of

religious persecution as well as infinitely inferior living conditions.

The battle between democracy and totalitarianism has already made a shambles of a large part of Europe. It will take decades to repair this monstrous damage. Yet everyone knows that ultimately peace will come again. Let us hope that music will take a significant part in the preservation of that peace.

Thousands of educators and music workers are asking themselves these questions:

- I. What will be the influence of this war upon music?
- II. What value has music at this time?

To the first question we must state emphatically that, as we have said before, very little of the great music of the world can be attributed to war. True, Beethoven did write his fabricated symphony, "Battle of Vittoria," for Maelzel's Panharmonicon. But this is not Beethoven of the Olympian Heights who wrote his "Third Symphony, the Eroica" ("Sinfonia Grande Napoleon Bonaparte") when he looked upon the little Corsican as a democratic champion of "liberty, equality and fraternity." When Napoleon put the imperial crown upon his own head, Beethoven tore up the title page and called his immortal work "Sinfonia eroica composta per festeggiare il sovvenire d'un grand'uomo." ("Heroic symphony composed to celebrate the memory of a great man.") If we know our Beethoven, and we have been studying his life for years, we cannot imagine his writing a symphony for Adolph Hitler. Why? Well, go back to your histories, and you will find that Beethoven was the first great musician to stand for the essence of democracy. The musical masterpieces dealing with war are relatively rare. Every nation has its *Marseillaise*. The German hymns of hate are built upon Stuka and Panzer lines. They even have a war song for sailors to sing in submarines going forth to sink battleships. But this is not great music in any sense of the word, but a perversion of the art to which Germany has made in peace times so many valuable contributions.

True, all countries have military marches galore. Tchaikovsky's *1812 Overture*, *Opus 49* is very realistic. Lest we forget, *The Battle of Prague*, a pianistic rumpus as innocent of any military significance as the pan peddler's wagon bumping along a country road, was the artistic war horse of the girls' boarding schools of the mid-nineteenth century. No, on the whole, creative music and war do not mix.

Since the end of the first World War in 1918, now over twenty-two years, relatively few new works of real significance have been produced. Compare this period with that of the previous twenty-two years. Debussy died in 1918. But Sibelius, Strauss, Puccini, Ravel, Respighi, and Stravinsky were still living. Strauss, since 1918, has produced nothing really comparable to his earlier works. Even his "Alpensymphonie," written in 1915, and his "Die Frau ohne Schatten," written in 1916, were eclipsed by his earlier symphonic poems and operas. Sibelius produced his "Sixth and Seventh Symphonies" in 1923 and 1924, respectively. Puccini's "Turandot," produced in 1926, and

(Continued on Page 432)

National Defense Demands Music

★ *The state of National Emergency, declared by the President of the United States of America, is of especial significance to all teachers and students and lovers of music.*

★ *The support of strong public morale in all the Americas, at this time, is as vital as the maintenance of all defense measures. It is our first line of protection against the Fifth Column, sabotage and all subversive activities.*

★ *Music in England has had a magnificent part in fortifying a historic morale. Its practical value is considered priceless.*

★ *American music teachers, private, public and institutional, are enjoined to intensify their efforts to this end, in quiet, orderly, unceasing manner.*

★ *Plan to work harder than ever before to increase your activities and your classes many fold. Organize new musical enterprises, new clubs, new concerts, for everyday people. Do everything in your field to build a determined, fearless resolve to sustain national defense.*

★ *Go forth, even from house to house, to train these people, young and old, in music of all kinds,*
—to enable them to meet the strain of the unusual conditions facing the world.
—to give them real American patriotic inspiration, grit and courage.
—to inspire them to return cheerfully to their daily work, refreshed and fortified.
—to make strong their faith in the ultimate triumph of right.
—to foster their loyalty to American ideals, consecrated by God and our forefathers.

Hail to the Spirit of "America Forever"

It is suggested that teachers everywhere hang copies of this statement in as many important places as possible.

Music the Navy Needs

A Conference with

Lieut. Charles Benter, U.S.N.

Conductor of the United States Navy Band

Secured Expressly for THE ETUDE by
WILLIAM ROBERTS TILFORD



ON BOARD U.S.S. TEXAS
Typical twenty piece band in
parade formation, First Mail-
clip, H. R. Longueur, in Charge.

WHEN I JOINED THE NAVY, over forty years ago, it was quite usual for an American warship to put in at an Italian port and recruit a band of Italian musicians who could not read, write, or speak English. And, as often as not, they returned to their native land as completely Italian as when they left the shores of their sunny, music-loving country. Some of them "stuck," however, and drifted into American bands, thereby making their contribution to our complex American musical life. Even so, the situation was rather irritating; and I determined upon a campaign to make the bands of the United States Navy one hundred per cent American born and American trained. To-day American citizens should rejoice in knowing that every member of every Navy Band—in other words, every musician in the Navy Service—is an American citizen, and ninety-five per cent are American born. How this change has been brought about is an interesting story which requires a glance into the history of music in the Navy.

No one knows when United States naval vessels first established any definite musical organizations. There is a record, however, that in 1827 the grand old frigate, *Constitution*, shipped a band of twenty pieces—more than the average battleship carries to-day. It is unlikely that other ships carried such a number.

In 1830 we find the first record of a musician rated as a First Class Musician in the Navy. This was probably more of a naval promotion than an artistic one. The members of the bands were usually recruited from the crews, but in 1830 we find a William Raymond of Norfolk enlisting in the Navy as a musician. And the first recognized band on the official pay table of the Navy was recorded in 1838. It was a pitifully small affair, consisting of a bandmaster, four first class musicians, and one second class musician. Probably most of these bands had many foreign born players. Certainly, the most distinguished of these was no less than the great Theodore Thomas who enlisted as a second class musician in 1849, when he was fourteen years old. Later he became a virtuoso violinist, but it is not unlikely that he gained his intimate acquaintance with brass instruments through his service in a band of the United States Navy. This unquestionably helped him later when he became Conductor of the New

York Philharmonic Orchestra and the Chicago Symphony Orchestra.

The great war produced huge bands which were largely used for propaganda purposes. These included the seven hundred and fifty piece Great Lakes Band conducted by the late Lieutenant Commander John Philip Sousa. The large band that had been maintained at the Washington Navy Yard dwindled after the Great War to eighteen musicians. The Navy Department, however, had by this time been impressed with the practical usefulness of bands, and was interested in their value and development.

As Bandmaster on the U. S. S. *Connecticut*, I was given the honor of organizing the United States Navy Band. President Harding, who in his youth had been a bandman, was very much interested in the new band; but it was President Coolidge who signed the Act of Congress making the United States Navy Band a permanent organization.

Now a Permanent Organization

In order to add dignity to the appearance of



LIEUT. CHARLES BENTER

the band, it was deemed desirable to discard the nautical seagoing uniform. In its place, the regulation Petty Officer's jaunty uniform was adopted. The band commenced to give open air summer concerts, which were splendidly attended, in the esplanade of the beautiful Pan American Union Building in Washington. In 1925 the organization was permitted to leave Washington on concert tours, given in response to insistent demands. At the present time the Navy Band and the Marine Band are, I believe, the only two large touring bands in

the United States. Our tour lasts about eight weeks, in the course of which some sixty concerts are given, always to large audiences. In fact, over a million people hear the Navy Band in this way. The interest taken in our concerts is invariably a thrill to our men and to their conductor. It has been estimated that there are two hundred thousand bands of all description in the United States. The schools, high schools, and colleges have of course added enormously to this number.

My entrance into the Navy was far from romantic. I joined as an apprentice boy when I



THE UNITED STATES NAVY BAND
The band is standing in front of the Pan American Building in Washington.

Music and Culture

was thirteen and a half years old. I have been a dead head, a real "goob," a "lar," or whatever you wish to call a sailor or an ordinary seaman. I am mighty proud of it. Whatever I have achieved I owe to the Navy. This in turn has been of great aid to me because the men, when they see me holding a baton, know that I have been "through the mill." As a regular seaman, they know, as they say in diplomacy, that I am a "career man." In doing my duty aboard ship, I made it a point to play all the existing bands in every port. At that time the age at which one was admitted to the band was twenty-one. My first musical opportunity, however, came when I was younger. It was on a gunboat, called the Paducah, called me to the cabin and asked me to organize what was then known as a "Fu-Fu" band. This was the Navy name for a kind of scrub band which included almost anything that could make an acceptable noise. Finally, we got together a group of eight pieces. You have no idea what even such a little band means to the sailor, thousands of miles from home, with little entertainment of any kind. The books and magazines have all been read many times over; the playing cards are almost worn out, and the boys get tired of looking at each other. Even in the Caribbean, in the old days when revolutions seemed to come with clock-like precision, the boys in the intense tropic heat experienced a homesickness which is hard to describe. When things get down to a low level of nostalgia, the band strikes up and immediately new life comes through the ship.

The captain of the Paducah was delighted with the results of my "Fu-Fu" band and suggested that I return to the United States and enter a school at Norfolk, Virginia, which was called a Navy School of Music. This proved a great disappointment to me, as I found that I could learn little or nothing at such a school. Frankly, a school of that type did not amount to the well known "hill of beans." I had picked up more practical knowledge than most of the teachers possessed. Ridiculous as it may seem, I was granted the honor after a term of three months.

A Career Begins

At the age of nineteen I found myself with a small band on the battleship, Rhode Island; and at twenty-one became the youngest bandmaster of the United States Navy. The bands were still largely alien. On the U. S. battleship, Mississippi, in the band

of eighteen musicians there was only one who could speak, read, or write English.

At the present time, everybody who is recruited for a United States Navy Band must be American born. Fifty per cent of the Navy bandmen are college graduates, seeking special drill and experience, and every member is a high school graduate. The members of all the fleet are delighted with this high standard of the band personnel.

In 1935, as I have mentioned, after much patient persistence, I was successful in promoting the United States Navy Band School in Washington, D. C. There are now four hundred students. These students must be not less than eighteen years old or over thirty-one, at the time of enlistment. They must be of good character, with adequate mental qualifications, not less than sixty-three inches of height, and of proportionate weight. Only unmarried men are accepted. A rigid physical examination is required. Those under twenty-one years of age must secure the consent of a parent or a guardian. No student is accepted whose record is marred by a police or juvenile court record, or by a record of arrest or prison. The applicant is required to pass the U. S. Navy School of Music examinations on the following subjects: (a) Sight reading, (b) Technique, (c) Tone, (d) Attack, (e) Rhythm, (f) Pitch, (g) Memory. All assignments are made as in the case of general service in the Navy. The length of the course is approximately eighteen months. On graduation the student is transferred, as a member of a twenty-piece organization, to a ship in the United States fleet. The subject who graduates from the school are seafarers (sea training), harmony, theory, ensemble, private instruction on major and minor instruments, and band, orchestra, and dance orchestra training. Every player must also play a string instrument, and no when required, is obliged to become part of an orchestral group. There are twenty-seven instructors in the U. S. Navy School. In the U. S. Navy Band there are now fourteen graduates from the school; and as enlistments expire and vacancies occur, they will be filled with graduates. Applications to enter the U. S. Navy School of Music may be secured by writing to the Navy Yard at Washington, D. C.

The U. S. Navy and U. S. Marine Bands always have the complement of extraordinarily fine symphony orchestras. The bands and orchestras, are often heard during the season in the now famous Pan American concerts given at the beautiful hall of the Pan American Union. These are the concerts that millions of people hear over the air. One series is devoted to the music of Latin America, and is broadcast by short wave to our sister republics. It would be difficult for me to state how many

times representatives of these sister countries have told us that they appreciate this musical diplomatic gesture on the international aspect. These young levellers of the sea, of the air, and of the continent are justly proud of the music of their land and naturally feel pleased to have it given a place of honor on the programs of our nation.

I am frequently asked what happens to a Navy band if a ship is engaged in action, especially in the case of the work of carrying ammunition was usually assigned to the musicians. Later they also became stretcher bearers. With the admission of players who were college and high school graduates, the significance of their training, especially in mathematics, has been recognized when needed and they are often called upon to help in the difficult work of range finding and other similar branches. With their disciplined minds and their reserve of knowledge, they are felt that musicians might well make a surprising and memorable showing under fire, if the occasion should arise.

Opportunity for Advancement

What is the pay of Navy bandmen? In the first place, he is always supplied with clothes, board, and medical attendance. When the student enters the school, he gets twenty-one dollars a month. After four months his pay is raised to thirty-six dollars. After eight months it is fifty-four dollars. At one year he becomes a First Class Musician, with a salary of seventy-two dollars. In three years he can become what is known as a "First Musician" at eighty-four dollars. His next jump is to that of Bandmaster, at one hundred and twenty-five dollars; while the next is more or less of a leap to the position of Lieutenant, which I hold. It should be remembered that the value of the bandman's maintenance is probably worth forty per cent of his pay. At the end of twenty years of service, a bandman is entitled to one hundred and three dollars a month, which is about five per cent on a capital of twenty-five thousand dollars. How many young men starting life at the age of eighteen are able to accumulate twenty-five thousand dollars in the age of forty?

The music most needed in the Navy is first of all the music men like to can whistle. There can be no nonsense about this. The average seaman is not in a mood for the type of symphonic program heard in Carnegie Hall or at our Pan American Union concerts in Washington. Much that he might hear on these programs he simply could not appreciate, with his lack of previous musical training or opportunity to hear the finer music. Good popular music of the day (no swing or jazz) is what helps and stimulates him. Of course, a twenty-piece band does not get much further than light concert music. Anything more ambitious may sound ridiculous

with such a small organization. The bands naturally play religious music, folk songs and shanties, if he wants a "jam session" of jazz, he can get it from one of the "Fu-Fu" bands that the boys set up as their lower organizations to entertain themselves.

There can be no question of the influence of the band upon the morale of the men. Any experienced naval officer will attest to that. He will not respect the new band from the boys set up as the lower "sand-jammers." The men brag, sometimes even fight about their bands, just as they used to boast of their boat crews or ball teams. This is not confined to the men alone; the officers are equally proud of the ship's band. From Admiral Adolphus Andrews, when he came back from an Asiatic cruise, greeted me with "Benter, I had the best band in the entire Navy, thanks to you," and he was not in a mood to have this disputed.

There is no doubtable because it puts courage into the hearts of innumerable men. It is often a very slight mental and emotional twist which can get a man "down" when his thoughts go out over thousands of miles of stormy sea to the spot that he calls home. He also needs wholesome entertainment, which the band is always ready to provide.

Unromantic Headquarters

The U. S. Navy Band School of Music and the headquarters of the U. S. Navy Band are located in buildings that are far from romantic. They are in ancient structures built for the manufacture of arms. In one is the famous sail-loft, which has sentimental place in the hearts of Navy officers because the great balls of the Navy Yard are held there. In this room the U. S. Navy Band rehearses and performs. Despite its colorful accessories, Adjacent to the sail-loft is the extremely valuable music library, containing thousands of numbers.

The bands aboard ship have, of course, many duties in official routine. They are continually at the service of the commanders to play the national air, to honor important visiting personages. They must take part, when required, in all religious services and participate in parades and ceremonies.

There are over five thousand musicians engaged in the military services of the United States. Two thousand of these are in the Navy; all have excellent musical equipment. The improvement in musical instruments during the last forty years has been comparable to that of the automobile. By this I mean that, when I entered the service, many of the instruments in use were relatively comparable to the Model T Ford of that day.

The special instrumentation of bands with the fleet is

(Continued on Page 492)

The Boy—The Piano—The Spirit of the Game

By Dr. Thomas Japper

A NATIONAL MAGAZINE recently ran a cartoon of great educational significance, and one which you can readily visualize. In the background stands an imposing house. The front door is hospitably open. In the foreground four hardy men are lifting a baby grand piano from a truck. Between the door and the truck stands a boy, ten or twelve years old, who addresses the four huskies with these words: "Fellows, if you can manage to drop it, so as to put it out of business, there is a dollar in it for you."

About the time I encountered this pictorial representation of a widespread desire, I also encountered a request. A woman remarked that she was seeking information in the preparation of an address, to be given before a parent-teacher group, on the subject, *Why will a boy do anything short of committing a major crime to sidestep his piano lesson?*

"I mean, of course, some boys," she added. And I was delighted to note, as she went on, that a sense of humor showed in the aura of her expectation.

A boy is impelled to pass up a whole dollar to wreck a piano because, while he sits before it, contending with a problem called a recreation, his mind is wholly alive to another recreation—out of his own choice which outdoes the one in the book in all directions. This is not viciousness. It is a heritage plus a preference.

Analyze the Boy's Interests

To get restlessness and preference out of his system and, in their stead, to arouse an enthusiastic eagerness to do what you want him to do at the piano is a mighty task. But it can be done. And the successful doing begins in our own orientation.

tion. This is it. Set it down thus and sign it: "I am in business with an immortal soul functioning in a young human being: (1) of many active interests; (2) of restless energy; (3) who is ceaselessly trying, experimenting, failing and succeeding in his schemes; (4) attaining many and varied skills; (5) and, finally, who has an enormous capacity for being engrossed in things and actions. It is my job to enlist these assets to my purpose because they will give this boy; interests, skills, knowledge and satisfaction that will yield him lifelong pleasure and some culture."

In what follows there are references to games. What they suggest is most valuable to the instructor. They reveal a spirit of initiative and attack as factors highly centralized in a record of play; that is, of score-making. One needs that spirit of emulation not alone in music study but in all education. It will make possible this remarkable result: from one of comparatively low quality enough pure metal can be extracted to capitalize, for a boy or a girl, a lifelong cultural benefit.

So we begin. Then something goes awry. Comes a day when the teachers meet to discuss the boy's preferences. (And that gathering, if you look at it in the light of its objective, is a clinic of wonderfully fine purpose, out of which good will come if confusion does not act as Chairman of the Board.

Place the boy upon the stage for all and sundry to scrutinize. What have we? A clear-eyed young-

ster, eager, perhaps a bit defiant, certainly neither abashed nor ashamed, alert and alive and, with it all, a little amused. There are, of course, countless varieties of him. But the streets are full of this particular type. Let us agree not to ask him any questions, but to address a few important ones to his teacher, remembering that this boy is a success in many and varied enterprises:

1. Are you making the most effective approach to interest him in what you want him to do for you?

2. Are you competing with his repertoire of interests on their own terms?

3. Have you assembled every factor of interest, every efficiency of action, every method to make him work for you as he does for the captain of the nine?

Don't hurry to say, "Yes." Let us glance at what attracts him, connect all interests as assets and see what we can make of them for our game.

Why Boys Dislike Piano Lessons

Give heed to the following inventories. They are from life. They have been assembled with the object of securing boys' reactions on two activities, games and music. They clearly suggest this: if you are doing something by a traditional method that does not give you the result you want, you must change your method. Going into the wishing business is not enough. If a boy seeks to sidestep his piano lesson, salesmanship is failing in his case. Therefore, we must find something in what he likes to do that we can adopt in matters that he may not like to do. I have consulted a good many youngsters as to why so many boys dislike piano lessons, piano practice and the reputation that hangs thereby. Here are some reasons, in most cases in the words of the boys themselves. (Number 7 comes from an adult):

1. Only slaves take piano lessons.
2. If I practice the piano, the other boys make fun of me and you'll have me around.
3. Ball playing puts the hands out of shape for piano practice.
4. I would rather play in a band and have a uniform.
5. None of my gang is interested in what I play on the piano. We all like the saxophone. You can carry it around.
6. My teacher makes me do everything alone; I take my lesson alone, and I practice alone. I have to try to understand it alone. (From a boy of sixteen.)
7. When I was very young (this from an adult) I learned to hate piano lessons, because my teacher insisted on seating me on his lap and talking baby talk to me.
8. I would rather study singing. Our football coach is a wonderful singer.
9. Why don't I like to play the piano? It isn't exciting enough.
10. Girls can play better than boys. They don't have so many sports to attend to.

Along with these offerings are the following from a group of somewhat older boys. You will observe that they (Continued on Page 488)



My, What a Foursome!

New England Idyl

By Blanche Lemmon

ONE OF THE BUSIEST and happiest spots in New England just now is Durham, New Hampshire, site of the state university. Two weeks ago trains and buses and private cars brought dozens of young people to this campus from towns in New Hampshire, Maine, Massachusetts and Connecticut, until eighty of them were assembled to form the second New Hampshire Youth Orchestra. Tests administered by audition boards were behind the boys and girls when they arrived, and now almost two weeks of strenuous rehearsals have also been pushed into the background; they are primed and ready and eager for their appearances at the Seacoast Music Festival.

As is the case with almost everything in New England, this orchestra and the festival in which it will participate have an interesting history. To obtain a true picture of what will take place when the festival is held on July 4th and 6th, we must go back to the summer of 1933.

It was in that year that Mrs. Arthur L. Hobson invited Fabien Sevitzyk and his group of young musicians, known as the Sevitzyk Ensembles, to give a concert on one of the spacious rolling lawns of her estate which adjoins the ocean at Little Bear's Head, New Hampshire. In her opinion, music could nowhere be better enjoyed than in such a setting—surrounded by trees, flowers, grass, sun, sky and sea—and she planned the entire affair as a musical picnic to be enjoyed by the musicians, herself, and some of her neighbors and friends. In the opinion of the weather, however, it was an infant project that needed baptism by the sprinkling method, which sent the assembled listeners and performers scurrying before it smiled on them again. The weather was entirely correct; it was an infant musical project

which was to grow and take its place as a permanent yearly event on the eastern seaboard.

A second summer entertainment was planned, for which a stage was built on the green where the musical picnic had been held; the green was named Opera Field, and one of Mrs. Hobson's cherished desires was fulfilled when "Cavalleria Rusticana" was presented here in costumes and with scenery. Mr. Sevitzyk's young musicians again took part, this time as accompanists to the singers; and the whole performance was directed by Mr. Sevitzyk. The audience that gathered for the occasion was so delighted with this presentation and its outdoor setting that Mrs. Hobson immediately decided to give another opera in this idyllic spot, on approximately the same date the following year. This was done, although under slightly different circumstances and before a much larger audience. The opera—this time "Aida"—was sponsored by Mrs. Hobson, but it was given as the climactic entertainment of a three-day festival put on by the combined New Hampshire Garden Clubs.

In 1936, the pattern of this summer entertainment was again changed, or perhaps we should say extended. Where previously only one day had been given to music, two days were now allotted to the celebration in Opera Field, and where one entertainment had been given there were now four. Mr. Sevitzyk presided as usual, and this year his activities took place on a permanent stage which had been erected on the green and which included an orchestra pit to accommodate eighty to one hundred musicians. With these increased facilities he and his young musicians, together with large numbers of singers, gave four diversified programs: a choral concert, an opera, a "serenade" concert with brass ensemble and, last of all, a performance by combined symphonic and choral groups.

This pattern was so well liked that it was used again the following summer. Different soloists were chosen, of course, and new selections were programmed, but the general plan remained the same. The only change of note was the incor-

poration of the Seacoast Musical Festival Association, under the laws of the State of New Hampshire, as a non-profit organization. Its stated object was "to promote, cultivate, foster, encourage and stimulate musical entertainment and festivals of every kind and description—with special emphasis on providing facilities and opportunities for young musicians, singers and composers to demonstrate their talent and for all young people to advance their interest and education in good music."

For a brief time after this business arrangement was made, there was every indication that the festivals would continue along established lines; then Mr. Sevitzyk accepted an appointment to the conductorship of the Indianapolis Symphony Orchestra.

The New Hampshire Youth Orchestra is Founded

His going brought a parting of familiar and greatly enjoyed ways and turned out to be the first of a series of circumstances that led to the



WOODWINDS AND STRINGS

founding of the New Hampshire Youth Orchestra. Two events that followed were totally unrelated, but one brought the festivals to a temporary close and the other gave them a new direction. They were the sinking of the submarine Squalus not far from Little Bear's Head, and Dr. Leopold Stokowski's plan to organize an orchestra composed entirely of young people.

The Squalus disaster occurred in the spring of 1939, and its proximity made any festival plans seem forced and out of keeping with the mood that naturally prevails after a tragedy. Money was needed for those touched by the disaster, and so a benefit concert was given on the green. The yearly festival was not held. Before the year closed, Dr. Stokowski announced his intention to train a Youth Orchestra which would be chosen through auditions. To Mrs. Hobson, as to many others in the country, his plan seemed a stimulating one that should be imitated with similar movements throughout the country, and it seemed also in her case to suggest festival talent for 1940. She realized the extensive task of forming such an orchestra; and she knew, too, that just the right person must be found to undertake it, a leader whose ability in training youth was as marked as his ability in music. Where was such a leader to be found?

Inquiry led her to Bjornar Bergelson, who had recently come from the Middle West to teach at the (Continued on Page 498)



HORNS AND BRASS

Modest Moussorgsky's Last Hours

(Short Pages from Family Memoirs)

MARCH 18, 1941, HAS MARKED a memorable anniversary in the world of music. On that date, sixty years ago, one of the greatest Russian composers passed away—Modest Moussorgsky. Since then his compositions, which during his lifetime found little recognition even in his native land, have won the plaudits of the world and crept into people's hearts without one note of contradiction. Yet, with all the literature that has been written about Moussorgsky and his sparkling genius, that glitters so brightly among the musical talents of the world, it remains a fact not only that the last word has not been said but also that his biographies suffer from distortion of truth—especially when describing the last days of his life.

While looking through my family memoirs, I came across some notes I had made of what my late father once told me of his association with Moussorgsky. I realized immediately that these eagerly written phrases might well be of value to some future author who might, one day, write a book worthy of the great composer, and for whom every authentic detail would be important. To that end, therefore, I set down those sketches as follows:

My father, Dr. Leo Bertensson, was one of the most outstanding physicians of old Russia. Favorable circumstances due to his profession, together with an inborn love of the artistic, brought my father into intimate and friendly association with the greatest musicians of his time, and especially with the progressive, talented group of Balakireff, Rimsky-Korsakoff, Borodin, Moussorgsky and Cui. Of all this group—which was known as "The Five" or "The Mighty Coterie" and whose ideals were heralded in the press by Cui and the art critic, Stasoff—Moussorgsky was the greatest favorite.

During the last years of Moussorgsky's life, my father gave freely of his professional services; and it was he who cared for the composer with infinite tenderness and devotion up until the moment of his passing away. For many years he was Moussorgsky's personal friend, and he admired greatly the master's compositions when he heard them prior to their publication either at the home of some mutual friend, such as Glinski's sister, L. I. Shestakova, or at our home where the composer was always a welcome guest.

Praise from the Master

My mother, too, likes to tell a little story about her first meeting with Moussorgsky. It transpired during the years before her marriage, when she was a well known singer under her maiden name of Olga Skakovsky. She had a very beautiful voice and, upon graduating from the St. Petersburg Conservatory of Music, was engaged by the



MOUSSORGSKY IN 1878
From a rare lithograph by Alexandrovsky

By
Serge Bertensson

Imperial Opera House as a leading soprano. Soon after her successful debut at this famed institution in 1875, the composer presented himself at the apartment where she was living with her mother. Without hesitation he introduced himself, engaged my mother in a brief conversation on current social interests, then asked if she would sing some of the songs of Dargomizsky for him. Dargomizsky was a very fine Russian composer famous for his vocal works but unfortunately quite unknown in this country. At the time, my mother was preparing a special program of his compositions for one of the current symphony

concerts at which she was to appear as soloist.

Moussorgsky went directly to the piano and began to play, while my mother sang, the songs he so deeply loved. The warmth and sincerity of his praise for her rendition has always remained one of her treasured memories. Being still a very young singer, she was highly thrilled by the great master's approval and took the opportunity to ask him for suggestions on how to improve her performance. But this was not the only time that the two of them met. A few years later Moussorgsky and his friend, the poet Count Golenistcheff-Koutousoff, became frequent visitors in our home, and it was here on many occasions that she had the privilege of singing to his masterful accompaniment in the intimacy of her own salon.

A Difficult Situation

When Moussorgsky gave up his job as a minor governmental clerk, his compositions were bringing in very little money, and he was living in the poorest surroundings. It was then that he fell seriously ill, the result of heavy drinking for many years. His most intimate friends, Stasoff, Rimsky-Korsakoff, Cui and Borodin, turned to my father for help. They well knew his whole hearted interest and affection for all musicians and artists. They asked him if he would find some way to place Moussorgsky in a hospital where he would get the best possible care. But there was no money to pay for such attention. My father was both worried and alarmed at this request, because he could see no means of carrying it out. At that time he was connected with two hospitals, the Christmas City Hospital for laborers, with no private rooms, and the Nikolai Military Hospital for army officers and soldiers. At both institutions my father was then merely one of the staff doctors—in other words, a man of little importance and without executive power. He could act only in the capacity of a humble petitioner.

At the City Hospital nothing could be done, even if His Honor the Mayor of St. Petersburg himself were to intervene. But the Nikolai Hospital bore a little hope because, in his earlier years, Moussorgsky had been an officer of the Imperial Guard. Encouraged by this thought, my father hastened to the superintendent, Dr. N. A. Viltchikovsky. The first attack on this eminent personage not only was unsuccessful but also provoked an irritated remark to the effect that Dr. Bertensson requested the impossible. As my father, deeply grieved, was about to leave, Viltchikovsky suddenly offered a most unusual suggestion: to admit Moussorgsky to the hospital as the "orderly of Dr. Bertensson," providing of course that (Continued on Page 494)

Golden Jubilee Banquet

What is probably the oldest and largest municipal music teachers' association in the world, celebrated its Fiftieth Anniversary at a banquet in the Ritz-Carlton Hotel in Philadelphia on Thursday evening, May eighth. The Etude feels a particularly close bond with this organization because its founder was none other than the late Theodore Presser. Dr. James Francis Cooke, Editor of The Etude, was President for fifteen years;

and Dr. Edward Ellsworth Hipsher, former Assistant Editor of The Etude, was President for eight years.

The present President of the Association is the well known baritone and teacher, Lewis James Howell, who has brought a new and fine spirit to this splendid group. The list of past Presidents contains the names of many well known musicians, as here given; 1891—William Woisieffer;

1894—Dr. Hugh A. Clarke; 1895—Miss M. Virginia Peck; 1899—Enoch W. Pearson; 1900—Thomas A. Becket; 1906—Dr. Hugh A. Clarke; 1901—Mrs. Mary Gregory Murray; 1903—Daniel Batzeller; 1906—Richard Zuckewy; 1908—Thomas A. Becket; 1911—Dr. James Francis Cooke; 1919—Dr. Frances Elliott Clark; 1921—Dr. James Francis Cooke; 1927—Stanley Muschamp; 1932—Dr. Edward E. Hipsher.

The work of the Association has been extremely constructive, and many important movements in Philadelphia's musical educational life have been inaugurated by the P.M.T.A. Its annual banquets, at leading Philadelphia hotels, have presented as guests of honor many of the foremost public men and women in America in other callings, who have come forward to testify as to the great benefits of music study in their lives. This has been followed by widespread publicity which has been of inestimable value in convincing the general public that music study is of immense practical value in the daily life of the average individual.

A record of a few of the eminent public men and women who, together with noted musicians, have taken part in the banquets of the P. M. T. A. includes such names as: Mme. Olga Samaroif, Mr. Ernest Hutcheson, Dr. Harold Randolph, Constantin von Sternberg, Dr. Chevalier Jackson, Harold Bauer, Mr. E. T. Statesbury, Lt. Comm. John Philip Sousa, Bishop P. M. Rhinelander, Owen Wister, Monsignor H. T. Henry, Leopold Auer, Josef Lheringue, Hon. Henry van Dyke, Florence E. Coster, Philip Goepf, David Blusbaum, Mr. Edward Bok, Rudolf Ganz, Hans Kindler, Dr. Felix E. Schelling, Dr. Adam Geibel, Hon. James M. Beck, Mme. Yvonne de Tréville, Cyrus H. K. Curtis, Thurlow Lieurance, Dr. Waldo Selden Pratt, Reginald de Koven, Mrs. Edward Mac-

Dowell, Mr. Percy Grainger, Mrs. Edward Bok, Dr. Eugene Ormandy.

Our country is and should be a country of realists. We are a practical people. The "show me" spirit is in every corpse of Yankee blood, and it is right that it should be that way.

The officers of the Association for 1941 are: James Francis Cooke.....Honorary President Lewis James Howell.....President Mrs. Edward Philip Linch.....1st Vice-President Mr. Arthur C. Hice.....2nd Vice-President Mrs. Margaret Moe Metzger, Recording Secretary Mrs. Mary E. Dickinson.....Treasurer Mrs. Elsie Kratz Dominick.....Cor. Secretary Miss Adele Sutor.....Librarian Miss F. L. T. Seabury, Hon. Secretary and Historian

The speakers at the Golden Jubilee Banquet were Mrs. Olga Samaroif Stokowski; Mrs. Vincent Hillier Ober; Dr. James Francis Cooke; Dr. Frances Elliott Clark; and Dr. George L. Lindsey. The artists for the occasion were Miss Mona Paulue, mezzo soprano, the winner of the Metropolitan Opera Association auditions for 1941, and Mr. Alvin Rudnitsky, violinist, who played a composition of his noted teacher, Dr. Frederick Hahn, long a member of the Association. A quartet composed of Emily Stokes Hagar, soprano; Rebekah van B. Conway, alto; Albert Munson, tenor; and Stephen Conway, bass, sang a prize contest Grace. This prize setting of Anita Gray Chandler's poem was won by Dr. Nicholas Douy.

In order to signalize the recent Golden Anniversary, the Association presented to the Presser Home for Retired Music Teachers, in Germantown, a magnificent bronze tablet (36" x 40") dedicated to the memory of the Founder, Theodore Presser. This will be described in a later issue when the unveiling will be reported.



LEWIS JAMES HOWELL
President of the P. M. T. A.

clans, as here given; 1891—William Woisieffer;



Golden Jubilee Banquet of the Philadelphia Music Teachers Association, May 8, 1941. Ritz-Carlton Hotel

Photo by The Photo Illustration

Finding Opportunity on the Concert Stage

A Conference with

S. Hurok

Noted Impresario—Manager of
Chaliapin, Ysaÿe, Elman and Marian Anderson

Secured Expressly for THE ETUDE by ALLISON PAGET

EVERYONE WHO IS CONVERSANT with history, literature, and world opinion knows that this great country of ours is the Land of Opportunity. From that point on, unanimity of opinion ceases. There are different ways of looking at what opportunity should be. Some seem to think that it means sitting restfully in the sunshine, and waiting for good luck, big "breaks," and the better things of life to creep up unawares and fasten themselves upon the sinner. Those are the ones who fail to get what they want. Then they complain that Opportunity has gone. It has not. Opportunity is with us, just as it always was, and it needs to be cultivated, just as it always has. Opportunity isn't a job, or an offer, or a bundle of bank notes; it is the freedom to think, to act, to initiate, to work as we please. It is the sum total of those democratic ideals which have made it possible for young people to come here, penniless and without knowledge of the language, and work their own way up to the station in life they wish to occupy. I know, because I was such a boy.

At fifteen, I ran away from my native Russia. I had several hundred rubles, with which to become apprenticed in a hardware store. I spent most of it on a ticket to America, and arrived here with three rubles in my pocket. I went to Philadelphia, because that is the city of Benjamin Franklin. I peddled needles, worked on a street car, washed out bottles, and bundled newspapers for the midnight edition of the Philadelphia Press. After the paper was out, one of the young reporters used to let me come to his flat, where he played Wagner for me, at three in the morning. That made me determined to seek my work among the richer, lovelier things in life. I came to New York eventually, and at eighteen I began organizing concerts of fine music for working-men's clubs. I bothered Zimbalist until he consented to appear for one of my clubs at a greatly reduced fee. From then on, I was an impresario, and other young people came to me, to look for an opportunity!

Work for Opportunities

Nobody can make opportunities for you. You have to work for them. Nothing that comes easily is appreciated—and nothing makes you happy unless it is appreciated. I cannot explain why it

should be so, but the things that come too easily never last. Fate seems to want us to pay for success in the coin of hardship and struggle. Perhaps one of the causes of unrest to-day is that so many splendid things are made so easy for us! We do not have to struggle for books, as Lincoln did; we go to a public library. We do not have to walk miles to hear great music, as Bach did; we just switch on the radio. The more we get out of the habit of grubbing for opportunity, the scarcer we find it.

There are four maxims that I suggest to young people who want to get ahead in their work. Believe in what you do. Love what you do. Put your whole heart and your whole time into perfecting what you do. And work harder than you imagine you can work. That is the only way to make progress, to give happiness to yourself and those about you. That, in short, is what success means.

But, you ask, what has all this to do with achieving a public career, the sort that a manager ought to know about? Everything! What the public wants is not a special kind of voice, a special kind of technique, a special trick of interpretation or program-making. The public wants quality from a performer—that certain human, personal quality that makes other people feel warmer, surer, freer, more convinced that life is good. The power to project such a human life across footlights comes only from an intensified degree of believing, loving, perfecting, and working. We call it great art. The artists who can furnish it are sought after by managers and public alike. Even if they struggle for recognition at the start, it cannot fail to come.

In 1932, I attended one of the then-popular International Revues, in New York. At the very end of the program, when everyone was tired, there appeared a Spanish girl who danced and sang. At once I saw that she was a first-rank artist, with a sure personal message and a sure way of stating it. Neither press nor public was enthusiastic about her, though, and when the revue closed, she went back to Spain—unsuccessful. I kept her in mind, however. I had faith in her work, and felt that her lack of success was due to faulty presentation. In time, I got in touch with her, but her American experience had been such that she preferred not to make a second attempt. Then the Spanish civil war broke out. What was a misfortune for humanity turned out to be good fortune for the world of art. Again I got in touch with the Spanish dancer and, after discussing programs and methods of presentation, I induced her to come back to America. She is La Argentinita, recognized to-day as the world's greatest Spanish dancer, and acclaimed by press and public alike.

Discovering Genius

A similar experience began in Paris. Strolling along the Champs Elysées one day, I chanced to see a poster advertising a recital, in the Salle Gaveau, by an American Negro contralto, named Marian Anderson. I had never heard the name before. Later, I was to learn that she had been under an American management which sold her services, at about seventy-five dollars a concert, to groups who wanted Negro spirituals. I went to that Paris recital alone; I sat in an upper box and looked over a definitely un-crowded house. Miss Anderson appeared, and before the end of her first group, I knew (Continued on Page 488)



S. Hurok, Internationally Famous Concert Manager

Army Song Book Makes Its Bow

By
Cedric Larson



Pt. Belvoir soldiers enjoy piano song fest in the recreation hall of 50th Engineers, U. S. Army at Ft. Belvoir, Virginia was donated a piano by a Washington, D. C. music house. April 1941. A Private plays the piano while three Lieutenants and a group of soldiers burst into song.

SOLDIERS HAVE ALWAYS SUNG. On April 6th, 1917, music went to war as well as one-hundred million Americans. The training camps were soon ringing with the so-called "Kalees Karols," marching songs, sentimental favorites, and patriotic song hits of the day.

The value of song was progressively appreciated as the war months of 1917-18 slipped by. General J. Franklin Bell remarked at Plattsburg, in 1917: "A singing Army is a fighting Army."

The power of song is illustrated by a group of three hundred draft evaders and deserters who were in military custody, in an eastern camp, in 1918. They were sullen and defiant, and had to be kept under heavy guard. Then the commanding officer of the post had an inspiration. For two evenings, he turned them over to a competent songleader and, after they began to sing, their moods were transformed; their whole mental attitude changed to one of cooperation.

In France, the regimental commanders of the A. E. F. found the value of song as a "pepper-upper" amply demonstrated. Singing doughboys swung along with a lighter heart, a quickened cadence, and a higher esprit de corps. One morale officer of the A. E. F. was asked to epitomize his evaluation of song and music as a morale-builder for the troops, and he promptly replied: "If I cannot be the general of a division, let me be the

camp song leader." Which tells the story!

During the World War an "Army Song Book" was issued, which contained about ninety songs. A million copies were distributed, and its pages were filled with folk songs, war hits, sentimental ballads, patriotic songs, and the anthems of France, Belgium and Great Britain.

When the Morale Division of the Adjutant General's Office was activated last July—it was made the Morale Branch of the General Staff in March, 1941—one of its first duties was to compile a song book for use in training camps.

In order to ascertain the most popular songs, the Morale Division tried out the "straw vote" technique and distributed to hundreds of regular soldiers a list of about one hundred and ten, also left on these "ballots" for write-ins of personal favorites. When the results were tabulated, it was found that the *Star Spangled Banner* was by far the most popular, and the next nine in order were: *America*, *God Bless America*, *Home on the Range*, *I am an American*, *My Buddy*, *Cat-sen Song*, *The Lost Round-up*, *You're in the Army Now*, and *Carry Me Back to Old Virginia*. The soldier's best "gut" was still *Oh, Susanna*, whom the plainmen, gold-seekers and western emigrants sang as early as the 1850's.

With some exceptions, the majority of the

songs selected lend themselves admirably to barber-shop harmony, and are characterized by a rhythm and swing which adapt them to impromptu gatherings around the piano, accompanied by banjo or harmonica, or to marching songs.

The "Army Song Book" Is Reserved for the Army

Once the contents of the book had been chosen, the long and complicated task of getting copyright permissions had to be hurdled. With the understanding that the book was not to be sold, and its use restricted to Army personnel, copyright permissions were secured from most of the song owners. Only a few of the songs were in the public domain. The Library of Congress Music Division rendered invaluable technical aid in editing and copy-reading the "Army Song Book."

Finally, in February, the new 1941 "Army Song Book," designed primarily for song leaders and instrument players, was ready for distribution. It is a ninety-six page song manual with an amusing cartoon on the blue cover, showing a group of Americans in the uniform of all our wars joining in song, while above hovers a cupid-like muse wielding a baton.

Twenty-five thousand copies of the songs and music of this edition were published; it included songs in treble and bass clef, as well as ukulele and banjo arrangements. Assuming equal distribution can be achieved of its book, there will be a ratio of one book to every forty or fifty men.

Presently the War Department plans to issue a smaller edition of the "Army Song Book" which will fit into the soldier's coat pocket. It will omit the music to the thirty-seven songs, and will contain only the words. Probably as many as one and one-half million copies of the pocket edition will be available. Again, the smaller book will not be available for general distribution. The title-page of the "Army Song Book" reads, below the War Department seal, "This book is the property of the United States Government, and its contents may be used only within the military services."

The sixty-seven songs which are in this "Army Song Book" mirror the lyric habits of virtually every region of the nation and some of its insular possessions. They outline the nation's blacktop. Songs of 1776, 1861, 1898, 1917-18, and 1939-40 are included. There are ditties from the cotton and the wheat fields, from railroad construction camps, and ballads of the cattle country and the far West. There are service songs of the infantry, artillery, air corps, engineers, the marines, and the navy. There are songs of English, Scottish, and Irish origin and negro spirituals, and Hawaiian melodies.

The "Army Song Book" starts with *The Star Spangled Banner* and ends with a gentler version of *You're in the Army Now*. Some World War favorites, which the (Continued on Page 434)

THE vote returns in The Etude's Musical Motion Picture Contest are bringing to light interesting reactions. In straight musical or dramatic enterprises, a wide difference in taste can exist between what is welcomed in metropolitan and suburban communities. Motion pictures, like radio, aim at a single national audience. Towns that are large enough to have a motion picture theater at all see the same films as New York, generally at the same time, and their citizens are asked to form their own opinion about them, regardless of the dicta of Broadway. We believe this to be a sound and democratic policy. Do you? How do your opinions compare with those of the metropolitan critics? The Etude would like to know. Write, on a postal card, the name of the musical movie you have most enjoyed, and mail it to The Etude's Musical Motion Picture Award Contest, 1712 Chestnut Street, Philadelphia, Pennsylvania. Thus, you may have a share in determining the best musical movie for the first six months of 1941. Your vote may help to determine the kind of musical movies this nation is to see.

Paramount's New Musical Play

Paramount's forthcoming production of "Kiss The Boys Goodbye," adapted from Clare Boothe's Broadway comedy hit of the same name, promises unusual visual and aural entertainment. Certain changes have been made in the film version of the play. In an introduction to the published play, Miss Boothe states that "this play was meant to be a political satire about Fascism in America. But everywhere it has been taken for a parody of Hollywood's search for Scarlett O'Hara." The picture is played entirely for comedy, entertainment, and musical charm, with no regard for political allegory, intended or imagined. The best lines and situations of the original version have been retained; but, because the "Scarlett" search has long since lost its topical value, the film now deals with a theatrical producer's quest for a genuine Southern heroine, to play the lead in a Broadway play about the South. The cast includes Mary Martin, Don Ameche, and Oscar Levant, who plays a reasonably accurate facsimile of Oscar Levant as the sharp-tongued young composer. The Levant disguise, incidentally, is largely his own "ad lib" invention, interpolated into the script as nonchalantly as the two Chopin *Etudes* which he works into his piano rendition of the title melody, *Kiss The Boys Goodbye*. Directing the film is Victor Schertzinger, whose ablest film accomplishments always seem to be mentioned second to the fact that he once composed *Marchetti*. Schertzinger, whose works rank seventh in the list of ASCAP tunes played most frequently on the air, and who furnished the scores for such hits as "The Love Parade" and "One Night of Love," plans henceforth to direct at least one picture a year for which he will also compose the music. That is good news. The current production contains five potential hit songs, all from Schertzinger's pen, with lyrics by Frank Loesser: *Kiss The Boys Goodbye*, *Find Yourself a Melody*, *Once I Met, I Never Let a Day Pass By*, and *Sand in My Shoes*. The singing of Mary Martin and the playing of Oscar Levant combine to extract the maximum of musical value from Schertzinger's melodies.

Comedy is heightened, in the sequence where audition candidates are expected to try out a new song, by the introduction of a midgett who executes a "staged" try-out of the song at a piano so placed that the little man is not seen and the piano seems to play itself. The voice heard in this scene is that of Director Schertzinger. From

scores of genuine audition candidates, Musical Director Arthur Franklin selected the twelve best voices among Hollywood's best-looking girls, and added the two best singers in Paramount's regular stock group, Eleanor Stewart and Ella Neal, as the "singing secretaries." They are heard in the title number as well as in *Sand in My Shoes*, with Connie Boswell, who canceled a scheduled appearance at the New Orleans Mardi Gras in order to appear in the film.

The plot involves the up-and-down (but finally up) fortunes of a Broadway vocalist (Mary Martin), who tries out for a part, fails to obtain it, learns that the show's producer (Don Ameche) and composer (Oscar Levant) are about to make a tour of the South to discover a typical belle for the role, and makes a hasty trip southwards herself to greet the questing pair on their arrival. The manor house, to which she induces them to come, contains a harpsichord, which property is the possession of José Turbi and was insured by the studio for ten thousand dollars for use in the film. Turbi granted permission for its use when he learned that Oscar Levant would be the one to play upon it. What he did not learn was that Levant had never played a harpsichord before in his life.

One of the most difficult song numbers ever attempted for a motion picture was recorded by Miss Martin. In the final chorus of *Kiss The Boys Goodbye*, she takes off in a high dive from a springboard, sings the final high note as she emerges from the water, and then swims to the edge of the pool. Inasmuch as Miss Martin records her songs directly, instead of singing them to playbacks of the film, she not only had to hold her breath while under water but also have enough to carry the high note for several beats as she reappeared. Oscar Levant in-

tends to write a sequel to his best-seller, "A Smattering of Ignorance," this summer, and his experiences on the Paramount lot are expected to furnish material for at least one chapter. He will begin work on the book at the conclusion of his current concert tour.

The Origin of Boogie-Woogie

Don Raye and Hughie Prince, composers of *Boogie-Woogie* *Boogie Boy* of *Company B*, as well as of the boogie-woogie bits in the Universal productions which incline to that novel medium,



Mary Martin and Don Ameche in "Kiss the Boys Goodbye"

have interesting things to say about the origin and significance of boogie-woogie. It is a musical form of African influences, which sprang up in the deep South, as a result of poverty and lack of formal education. During the days of Reconstruction, the recently liberated Negroes had very little money and even less book learning. They could not buy pianos and they could not read words, much less (Continued on Page 486)

MUSICAL FILMS

Radio Rules the Air With Music

By
Alfred Lindsay Morgan

TWO summer symphony series began this past month: the Lewisohn Stadium concerts, featuring the New York Philharmonic-Symphony Orchestra (Tuesdays from 9:30 to 10:00 P.M., **EDST**, Columbia network), and the Toronto Promenade Concerts, featuring the Toronto Philharmonic Orchestra (Thursdays from 10:00 to 10:30 P.M., **EDST**, NBC-Blue network). The Toronto Promenade series again will be under the direction of the talented conductor-pianist, Reginald Stewart, who originally founded these concerts eight years ago. Mr. Stewart in recent years has made a name for himself in the United States as well as in Canada. Radio listeners will recall his successful series of four concerts with the NBC-Summer Symphony Orchestra during the latter part of April and in May. Previously, he appeared as guest conductor with the National Symphony Orchestra in Washington, D. C., and with the "Famous Conductor Series" of the New York City Symphony Orchestra. He is scheduled to conduct a series of concerts during the summer at the Lewisohn Stadium in New York, and will appear as guest conductor in several mid-western cities.

Stewart, born in Edinburgh, was brought to Canada by his family in his thirteenth year. He studied music first in Toronto, and then in London and Paris. His piano teachers were Isidor Philipp, Mark Hambourg and Arthur Friedberg. He also studied composition with Nadia Boulanger. In Canada, he first attracted attention as the conductor of the Canadian Operatic Society. Later, he became director of music at Hart House, University of Toronto, and pianist of the Hambourg Trio. He made his debut as a pianist in London in 1925, appearing in solo recital and with orchestra. Five years later he appeared as guest conductor with the London Symphony Orchestra during the Celebrity Series, being the first Canadian musician invited to appear with that organization. Greatly impressed with Sir Henry Wood's famous Queen's Hall Promenade Concerts in London, Mr. Stewart eight years ago founded the Toronto Promenade Concerts, modeled on the former. These concerts hold the largest attendance record of any concert series in Canada.

Radio City Music Hall, which presents an hour's musical show throughout the year on Sundays, has recently inaugurated a summer series of chamber music concerts by the Radio City Music Hall String Quartet, with Jacques Baselin as first violinist, and the Music Hall String Symphony, under the direction of Maurice Baron (Sundays, NBC-Blue network from 12:30 to 1:30 P.M. **EDST**). These concerts will feature lesser known works for chamber ensembles, including a group of new compositions by contemporary composers, both of the United States and Latin-American countries. Also various vocalists will be heard in lesser known art songs.

The Dorian String Quartet, which has been heard during the past two summers in a series of broadcasts featuring chamber music by American composers, has returned to the air again this year. This group is heard on Saturdays from 3:00 to 3:30 P.M., **EDST**, over the Columbia network. As in the past, the accent will be placed on American works, and undoubtedly many quartets that found favor with past radio audiences will be repeated in performance this year.

Following the Dorian String Quartet program, Vera Brodsky returns to the airways again this summer for short piano recitals. Miss Brodsky will be recalled by many listeners for her splendid recitals of all the Brahms piano works over the Columbia network last year. To date, her programs have not been announced; but, knowing the artist's extensive repertoire and ability as a program maker, we can safely predict that the recitals will be interesting and worth while. She will be heard from 3:30 to 3:55 P.M., **EDST**.

Kostelanetz's popular show, "The Pause That Refreshes on the Air," has changed its time from 4:30 on Sundays to 8:00 P.M. on Sunday nights. Throughout the summer, Kostelanetz and his smooth orchestra will be heard playing familiar classics and popular selections, with the regular assistance of Albert Spalding and frequent guest artists. It looks as though Kostelanetz picked himself a winner in his new show and that folks do not want him to take a vacation.

Those who like organ music will enjoy the Columbia program, "From the Organ Loft," heard Sunday mornings from 9:15 to 9:45 **EDST**. The performer is Julius Mattfeld, who is also librarian at Columbia's Station WABC in New York.

The Library of Congress and NBC have arranged to present a summer series of fifteen-minute dramatic sketches based on controversial or mysterious events in American history. Titled "Hidden History," the program made its initial broadcast on May 18th. It is to be heard each Sunday from 2:00 to 2:15 P.M., **EDST**, NBC-Blue



Reginald Stewart, Well Known Scotch-American Conductor

network. The radio audiences will be requested to send in old letters, books or other documents they may possess, regarding the events dramatized. Such Americana as is thus obtained will become part of the historical collection of the Library of Congress.

Through July and most of August on Sundays from 3:00 to 3:30 P.M., **EDST** (via NBC-Blue network), the National Youth Administration will be heard in programs presenting familiar concert repertoire as well as works by American composers. Broadcasts will originate from Boston, Cincinnati, Chicago, St. Louis, San Francisco and other cities.

Somebody recently asked Station WOR in New York (Mutual network) what was the first quiz show crowded kilocycles, others may well be asking for the historical distinction is the Current Events Bee, conducted each year by the Brooklyn Daily Eagle. The Eagle's Quiz first took place in 1924, with H. B. Kaltenborn, then editor of the paper as the interrogator. In his career, the program has been on several different New York exclusive feature of WOR. Sunday, May 25th, saw the broadcast of the seventeenth Annual Brooklyn Daily Eagle Current (Continued on Page 492)

RADIO

Who, as a child, can forget a visit to an old farm and letting his curiosity lead him to the old ginger jar in the cupboard in which many of the family treasures were stored for security? Here is a musical ginger jar—"Traditional Music of America," written by Ira W. Ford, a Missouri farm boy who became a mineralogist. While digging and prospecting in all parts of the country, he set down some six hundred tunes "a large percentage of which have never before been printed." The book at once becomes a most valuable and inspiring record of the history of our country told in tunes rather than words. This, of course, is our folklore treasure from which many composers of the future may construct great works. It contains interesting descriptions of the origin and re-discovery of these fascinating American melodies. The present public desire for more information upon American tunes and ballads is very great. "Traditional Music of America"

By: Ira W. Ford

Pages: 480

Price: \$5.00

Publisher: E. P. Dutton and Co., Inc.

THE STORY OF MUSICAL INSTRUMENTS

The publishing firm of W. W. Norton & Company, Inc., of New York, has the excellent slogan "Books that Will Live." What is the use of publishing a book, if it is to pass into early anaemia and death in a year or so? The Norton Company has brought out a voluminous "History of Musical Instruments" by the European savant, Curt Sachs, for many years Curator of the Berlin State Museum, where he was in charge of the remarkable collection of instruments in that institution.



Concert at the Spanish Court by Jacob van Lee (Enrigo). Leiningsdott the king listening, the queen playing the harpsichord, the musicians accompanying on violins and a violoncello. An illustration from Curt Sachs' "The History of Musical Instruments."

Dr. Sachs is now a Professor at the New York University. The great collections of musical instruments, in Paris, London, Berlin, Copenhagen, Rome and other European cities, are visited by tourists who roam idly around the cases as they do in the Steinert, Crosby Brown and Stearns collections in America, only to come out with little more information than they might have had a stroll through a department store. The origin and the development of the instruments are matters of great human and romantic interest. Man's in-

stinct desire to express himself in sound began with man himself. One of the earliest instruments was unquestionably the rattle. Even now, with aboriginal races, the most primitive seem to start with some form of the rattle. With these early manifestations of rhythm, man gradually moved on to some form of melody, then to counterpoint and harmony.

However, it is a huge step from the rattle to the modern symphony orchestra. The Sumerian drums and harps depicted on stone slabs, in the University Museum in Philadelphia and in the

"The History of Musical Instruments"

By: Dr. Curt Sachs

Pages: 503

Price: \$5.00

Publishers: W. W. Norton and Company

THE COMPLEXION OF CHOPIN

A shrewd British critic, Gerald Abraham, has appraised Chopin's Musical Style. The book is most helpful to one who has become inoculated with the contagious charm of the great Polish-French composer. There is very little that one can write about such a book as this. It must be read to be assimilated. You may not agree with the writer, but his opinions are provocative and stimulating. For instance, you will find the paragraphs noting the debt of Chopin to the Irish John Field very interesting. Yet Chopin's advance upon the style of Field is instantly evident.

The size of the book, naturally, does not permit more than passing mention upon some of the representative works.

"Chopin's Musical Style"

Author: Gerald Abraham

Pages: 116

Price: \$2.00

Publisher: Oxford University Press

BOOM! BOOM! BOOM! BOOM!

At last a fine, practical book appears for the bass drums, tenor drums, and cymbals, by Sam C. Rowland. First of all, it has a splendid introduction by Edwin Franko Goldman, which stamps it with authority. The volume is finely illustrated, with numerous action photographs. There is an excellent section illustrating Scotch Bass Drumming, with its aerial work and twirls, in which the kilted performers amaze the onlookers. The author tells us that Scotch Bass Drumming may easily be learned in four to six weeks if the drummer is willing to practice fifteen minutes a day. This style of drumming has become very popular with American Legion Corps. Therefore, if you want to know the difference between a Triple Ratamacue, a Double Drag, and a Flam Paradiddle Diddle we know of nothing more practical than Mr. Rowland's work.

"Percussion Technique"

By Sam C. Rowland

Pages: 42 (sheet music size)

Price: \$1.00

Publisher: O. Pagani & Bro.

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given plus postage.

By B. Meredith Cadman

BOOKS

TSCHAIKOWSKY'S *Francesca da Rimini* has never been so popular as his *Romeo and Juliet*. Dante's "Inferno" (which supplies the program) being less read than Shakespeare's "Romeo and Juliet," it is not surprising to find most people unfamiliar with Francesca's tragic story. Since it is a melodramatic one, Tchaikovsky wrote melodramatic music to depict it. The score is intended to suggest, at the beginning, Dante's descent into hell and the sights he sees there. "Among the tortured ones he recognizes Francesca da Rimini, who tells her story." The clarinet conveys her voice.

Some of us might not willingly turn to a score of this type, but it can honestly be said that it becomes a privilege to hear it under the sensitive and expressive treatment of Sir Thomas Beecham conducting the London Philharmonic Orchestra (Columbia Album M-MM-447). One understands better why some critics have claimed this work to be the finest piece of program music that Tchaikovsky wrote. Moreover, the recording, made in England, is of an unusual quality, being brilliant and full in tone as well as clear in detail. It is the best orchestral recording that Columbia has given us in the past year, and of a quality that the company's domestic engineers might do well to imitate. This is the first time that the music has been recorded in an uncut version.

Hard on the heels of Columbia's issue of a performance of Brahms' "Symphony No. 3 in F major" by the Chicago Symphony Orchestra, under Stock, came a release by Hans Kandler and the National Symphony Orchestra (Victor Album M-762). Purely from a standpoint of reproduction, this is the best recorded version of this work. As a performance, however, it is less convincing than either the Walter or the Weingartner versions. True, it is more forceful recording (particularly in the two outer movements) than the Stock version, and, on the whole, a more desirable exposition of the score; but, at the same time, there is not the breadth of spirit nor the lyricism which makes for an enduring performance of this symphony. Our choice goes to Walter, who seems most happily mated to this score. And, as a recording, the Walter set still remains a satisfactory job. There is a warmth of humanity and a touch of nostalgia in the music of Brahms' "Third Symphony" which endear it to the music lover. And as we listen to its lovely slow movement, it seems the tenderest and most appealing of all the slow movements by this composer.

An early work of Brahms, the *Serenade No. 2 in A major, Op. 16* previously unrecorded, has been delightfully performed by Richard Kohn and the Alumni Orchestra of the National Orchestra Association (Victor Album M-774). Some writers dismiss the *Serenades* of Brahms as sketches of symphonies, which has always seemed to us very unjust. The present work is assuredly gracious and refreshing; it is music of youthful lyricism, written in the style of an 18th-century divert-

mento, and, as such, it is music of entertainment. This is the sort of composition that belongs in everyone's record collection.

Eighty minutes of a symphony is a gargantuan repast. And indeed it may prove indigestible to some listeners who do not admire Bruckner, whose "Symphony No. 8 in B-Flat major" played by the Saxanion State Orchestra, under the direction of Karl Böhm (Victor Album M-770 and M-771), takes fully this long to play. As in most works of Bruckner, there are some truly poetic passages as well as the usual Brucknerian long-windedness. A great admirer of Wagner, Bruckner did not, however, have the former's passion and fervor; for he was continually beset with a religious feeling that entirely removed any sensuous quality from his music. This is apparent in the opening movement which, although strongly impregnated with the spirit of Wagner, contains hymnlike passages that have a pious tinge. The long *adagio* is the best movement. Its mood of romantic rhapsody creates a greater sense of spaciousness and assurance than either the lightly opening movement or the protracted finale. The *scherzo*, based upon a bass figure used in the *adagio*, is suggestive of merry-making peasantry. In such a day and age as ours, an enjoyment of Bruckner requires patience and a type of musical stamina that does not always repay the effort. Perhaps the best way to enjoy Bruckner's symphonies is to play one or two movements at a time.

Vaughan Williams' *Fantasia on a Theme of Tallis* (played by the B.B.C. Symphony Orchestra, with Sir Adrian Boult directing, Victor set M-769) is an unpretentious work of great beauty; in which serenity, one of the most valued qualities of all great art, is truly achieved. Here we have a translation, as one writer has said, of the feeling of four centuries ago into the idiom of our own day, made flexible and given a force undreamed of by Thomas Tallis (1523-1585). The work, scored

Master Records of Masterpieces

By Peter Hugh Reed

for double string orchestra, is played by Boult with fine precision and sensitivity. Both the performance and recording show a marked advance over an earlier recording by an amateur ensemble.

Some listeners may ask, on hearing the recorded orchestral version of Bach's "Tocatta and Fugue in C" (played by the Minneapolis Symphony Orchestra in Columbia Set X-195), how much of the music is Bach, how much is Weiner the arranger, and how much is Mitropoulos the conductor? Weiner shows skill in modern orchestration, but he inflates the material, while Mitropoulos demonstrates virtuosity in his conducting but plays the music with an unyielding, metronomic drive. Perhaps the recording has something to do with it, for it is singularly lacking in breadth and tonal vitality. Although the grandeur of Bach is not destroyed, it is not exactly confirmed.

Stokowski, in the recording of the *Love Music* from "Tristan and Isolde" (Columbia Set M-MM-427) made with the All-American Youth Orchestra, repeats a formula he has pursued in two previous arrangements made for Victor with the Philadelphia Orchestra. The present arrangement includes the music of the *Love Duet* from the final frenzied *hermiedu* up to the point of the final entrance of the lovers before the entrance of *King Mark*; from this point Stokowski skips to the *Liebestod* at the end of the opera. The music is played *Con amore*, with some highly individual feeling for phrasing and tempo.

Stokowski's recording of Moussorgsky's *Night on Bare Mountain* (Victor Disc 17900) is the version he made for the Disney picture, "Fantasia." The score is arbitrarily altered with an eye to recording it, and although this is a better as the earlier one by Paul Paray.

The album of "Symphonic Fragments from Debussy's *Le Martyr de Saint-Sebastien*," played by Piero Coppola and the Paris Conservatory Orchestra (Victor Album M-767), is incidental music by d'Annunzio. The music evokes moods and is well. One should become familiar with the story of the play in order to enjoy fully the music, which ranks among Debussy's best orchestral works. Performance and recording are good.

Piano students and teachers may find Jeanne Compositors' a valuable asset (Victor Album M-764). The playing is both sensitive and intelligent, and on the conservative side. The music is varied: "Two Preludes" (Chopin), "Three Preludes" (Gershwin) (Disc 17910), "The Whippoorwill" (Mason), "March Wind" (Continued on Page 494)



HANS KANDLER
Conductor of the National Symphony
Orchestra, Washington, D. C.

RECORDS

Music in Britain's War

An Interview with

Betty Humby

Distinguished English Pianist,
Director of The London Mozart Concerts

Secured Expressly for THE ETUDE BY MYLES FELLOWES

NOWADAYS, THE CHIEF SURGEON of London's great Children's Hospital does not get to know his small patients so well. They stay so short a time. After three days, they are sent to the country, even the badly wounded ones; their beds are needed for new casualties. The chief surgeon examines them daily, however, in rooms in the center wing where bombs have not yet fallen. One day he came upon a wee girl who seemed listless.

"She isn't getting enough nourishment," the doctor explained, after examining the child.

"Ah, but she is," said the mother. "I see to that, special. Twice a week she has meat, and twice a week she has meat broth. Regular."

"Doesn't that take extra food tickets?" the doctor asked kindly.

"No, sir; it's the way we manage. The neighbors and me, we have a sort of friendly arrangement. When I get my bit of meat, I lend it to Mrs. Richards, and she boils it half an hour to make broth for her children. Then she takes it 'round to Mrs. Small, and she boils it half an hour. Then I get it back, and we have the meat to eat. We all do it that way."

The doctor's sister told that story. She is Betty Humby, pianist, Professor in the Matthey Pianoforte School, Director of the London Mozart Concerts, and one of the most distinguished of Britain's younger artists. When her own small son was evacuated to the United States, Betty Humby determined not to pass the ocean between them and came along. Within a few weeks after her arrival, she made her American debut under the baton of Erno Rapée, on the Radio City Music Hall of the Air program. Later in the year, she will play as soloist under the direction of Sir Thomas Beecham and of Eugene Goossens. But her own career, she tells you, is of secondary importance. Her chief interests in life are British music and British children, and she is here to do whatever she can for both.

Miss Humby has already done much for these causes. Asked by the British Government to take chamber music concerts to the provinces, as morale builders in war time, she has spent the better part of a year organizing programs, getting artists together, taking them on tours without knowing whether the next air raid would wipe out the road, the travelers along with it, the town at its end, or all three; but carrying on with the program of morale-through-music, regardless.

The War Plays Havoc with Public Concerts

"The war put an end to much of Britain's public music," says Miss Humby, "for want of subsidies, and because of evacuation, conscription, and uncertain travel conditions. Trains and ferries were taken into use for the troops, and even gasoline became more and more difficult to get. Nobody could be sure of arriving anywhere on schedule. And even when the artists themselves

managed to get through, their instruments might be held up. In the case of fine grand pianos, this was rather a problem! And, of course, it was just the wrong time to allow anything to put a stop to concerts. The people needed spiritual stimulus more than ever; not as a bulwark against dangers, but, curiously enough, as a cure for boredom!

"The British public is showing magnificent courage in danger, but the small day-by-day monotony of war-time emergencies need a countervailing lift. Despite the excitement war, everyday life has become entirely quiet. Because of the air raid menace, nobody ventures to go out for amusement at night. Women do their marketing early and then stay at home. Possibly

the telephone may be broken down. To meet a friend for tea is the greatest sort of lark. For the most part, one sees no one, gets no news, hears nothing. And the many evacuees in the suburban towns do not have even the comfort of watching out for familiar faces when they go shopping. They know no one at all and feel desperately lonely and strange. Something had to be done to give people some sort of lift in their daily lives, and the Government kindly granted me its cooperation in trying to carry on the spirit of the Mozart Concerts we had been giving in London. The Mozart Concerts are a permanent organization, headed by Sir Thomas Beecham, and devoted to giving first-rate orchestral and chamber concerts, at fees that are much lower than the average concert admission price. Many of the best-known musicians join with us in desire to bring the best in music before the people.

"And so we took our concerts into the provinces. Since most of the halls are commandeered, I got permission to give the concerts in the churches. The acoustics were admirable, and the full view of the altar emphasized the note of spiritual lift which we wanted so much to convey. We gave over eighty concerts in all, with more than three hundred musicians participating. The audience was charged from three-and-six to a shilling, to cover the necessary expense of getting us from place to place; surplus intake went to the Musicians' Benevolent Fund.

"The travel conditions were our worst hazard. We piled as many as we could into an old private car; each of us contributed a ration ticket to get the petrol to run the car. We packed our instruments along, somehow, and set out for one of our key cities—Plymouth, Bath, Brighton, Bognor, Birmingham, Gloucester, Worthing, and even so many more. Working outward from these cities, then, we gave more concerts in all the little towns in the immediate neighborhood, contriving to be on the road as little as possible, and covering the territory between stops in tiny snatches. Even so, the road that had looked inviting last night might be a great crater hole by morning. Often some of our performers just did not arrive. Then what had been planned as a chamber music or choral program might have to be refashioned into an impromptu piano recital, on whatever sort of piano happened to be handy. And the people enjoyed it! The courage of the concerts brought back the fragrance of old times, when the Fair was the great event of the year, and people came there to meet each other and to hear the news. People came (Continued on Page 490)



Betty Humby, Celebrated British Pianist

Connecting Tones

(1) When playing notes under a slur, I always try to connect the notes with the fingers—that is, I do not lift between the notes—even when I use pedal. Some players lift the hand immediately after the note or chord is struck, depending on the pedal to connect the notes. What is the correct way?

(2) I do not insist on playing recital pieces from memory, since most pupils do not play with the same confidence as when they have their music, and they often forget expression. After all, it is not an exhibition of memory, but rather playing a piece with ease, bringing out a good interpretation and skill in reading the notes. Please give me your opinion.—M. K., Pennsylvania.

(1) Yours is, of course, the correct way to play slurs. In isolated notes or chords, however, it is sometimes permissible to take hands away, using the pedal for legato.

(2) Right! As you say, it's the music that counts—not parrot-like repetition of a few set pieces. If students (amateurs and young people) will work carefully and conscientiously with their notes, so much the better. In this way more material is covered, technical and reading facility better developed, and true musical enjoyment more easily fostered.

Better Artist Concerts

I am a successful piano teacher in a small city and am anxious to have my students hear some of the best artists as possible. Unfortunately, we cannot afford many artist concerts, and are limited in our choice to those offered by the local concert organization. We must choose from the list submitted to us by the New York representative, and it seems that most of the artists we want are either too expensive or not available. As a result, we have had some mediocre performers and singers—several of whom I have never heard of. The sad part of it is that we have had to pay very high prices for these "duds."

I am on the artists committee and would like to know if there are any suggestions you can make or any advice you might be able to give to help us secure

Round the corners here have a habit of putting me in tight spots; this one is a terrific squeeze! But, being immune to brickbats and boogymen alike, I'll tackle your question right now. The answer is yes, and which is right, try to clear the air.

From every part of the land complaints have been coming in these many years on the subject of mediocre artists who, by the way, are not in the same bureau have taken unfair advantage of the local concert organizers—those intrepid souls who have done the marvelous job of developing concert series in a thousand cities of this country. But, may I ask, why do organizers continue to hire mediocre artists? The answer is simple: expensive nonentities constantly foisted on them by unscrupulous managers? Do they meekly put up with this racket because they have no sufficient voice to speak or authority to demand their rights?

Have you ever thought where the exorbitant sums go, which the racketeers demand? Certainly not to the artists themselves, whose fees are often surprisingly slim. How can they expect a worth while return when all such expenses as traveling (with inconsiderate bookings, and appalling jumps), living, planes, entertaining, clothes, national advertising, cost of printing tens of thousands of window cards, etc., window cards, and

The Teacher's Round Table

Conducted Monthly

By

Guy Maier
Noted Pianist

Noted Pianist
and Music Educator

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

You know as well as I that the quickest way to poison a recital series is by one or two deadly concerts. Such "flops" often finish them off for good and all. So, let's not kill the goose!

A Recording Machine

I want to ask your advice about putting a recording machine in my studio. My students are fine at listening to everybody but themselves! Of course, I know that the tone quality would be inferior, but I think it might help the students in a general way. What has been your experience in making records?

—H. L. Oklahoma

For several months I have been experimenting with such a machine; and, I assure you, it has already paid me more than its original cost. To perfect such a device, to simplify its mechanism and operation, to build it in small compact form (combined with radio for home use), is a triumph of modern craftsmanship which none of us thought possible a few years ago.

The cost of upkeep is negligible; the operation easy. Impermanent but good records for experimental purposes are surprisingly low in price. I do not agree with you that the tone quality is inferior. If you secure a good "mike," take plenty of time to find the best recording location in your room, and regulate the volume carefully, you will get faithful reproductions of your tone. Home piano records are not sound tinny or "manofolordy" if thought is given to these matters. Be sure to buy a machine with a service guarantee, or it will need adjustment from time to time in order to get best results.

Yours truly,
Karl K. Kord

your pupils, actually hearing how terrible they sound, will be convinced at last that your criticisms are worthy of consideration! Without your "I told you so" comment, they will learn added respect for you as a teacher. No more will they haul out those maddening old refrains: "Oh, I'm sure I was playing my hands together," or "I did make a ritard there," or "Why, of course, I played that in time!" No, you just turn on the record and they will to, "Gee, I didn't know it was so awful!"

Need I add that you will get the same shock when you hear your own playing? Don't be persuaded to make any records when your students are around! And don't play yours for anybody until you make good discs; otherwise, you will be

humiliated. The student, hearing himself, receives an active incentive toward improvement; making discs becomes an event, the process itself stimulating to his concentration. Recordings made earlier in the season usually show to marked disadvantage compared with later ones. A record of the season's progress becomes a valuable graph for both teacher and pupil.

For professional pianists who must work without coaching or guidance, a recording machine gives the ideal check-up. Indeed, I sometimes think it of more value than the casual, unconstructive criticism of some pianistic "authority." Then there is always the satisfaction, after you succeed in making a good record, of calmly sitting down whenever you feel low and getting a pleasant kick out of your own playing. Such records make you actually gloat over your pianistic prowess!

Don't forget, too, that with such a machine, you can make your own private recordings of favorite artists coming over the air. Also, with practice you can improve your own speech and the quality and timbre of your voice. You can make permanent discs with only slightly larger cost per record.

Now, if only we could have a practical home instrument which would combine sound track with motion picture photography, it would be ideal. We then would have a complete record of our work. Most of us would be shocked by the visual aspect of it. We would learn what not to do when playing the piano, and we would discover it in the best possible way—through our own horrible example. But it would certainly be worth it!

Are Pieces Enough?

I teach a girl of ten years. She has taken lessons for the last four years and never had another teacher. From the very beginning, I was impressed with her very progress. What it would take a teacher a child to learn in one week, I learned in one day. Now here is my problem: I cannot get her to play and sing but pieces and then these things come like. For the next few months, I have taught her only pieces such as Gershwin's by kindly arranged by Hodson. Would you kindly advise me what course to use? Am I doing right by giving her only pieces? And if so, kindly advise me as to what pieces to use. New York

[illegible]



ISIDORE LUCKSTONE

THERE IS ONE BRANCH of the singing art, seemingly small, but very important, that usually receives insufficient consideration. We refer to vocal presentation. A few hints on this subject may be profitable, even when printed.

To obtain valuable knowledge of this presentation, one should study and imitate certain features found in great artists; but to-day it seems either that talent for such imitation is lacking or that individuals fail to realize what great artists convey. What singers of the present are able to duplicate to any great degree the art of Sembrich, Jean De Reszké, or Plançon? Is there any tenor who can approach the perfection of that greatest of all operatic tenors, Jean De Reszké (*dü rish-ké*)? His presence was regal, his art was supreme. He showed nobility of style, dignity, strength, musicianship; he was master of every shade of expression and subtlety. His influence should have been pronounced, for he overpowered everybody and everything, yet we have never noticed his influence upon any singer of to-day.

Then one cannot forget Plançon (*plan-son*). He could sing rondels as well as any woman. His phrasing also was delightfully musical, and he had a glorious voice. Those were great artists. Voice is one thing; presentation is another; both must be mastered and revered, but the art that lies beyond mere vocalization must be shown.

Correct vocal technique must be obtained by all vocal students, even as technique is required in any art, but voice emission will not suffice unless accompanied by proper knowledge of artistic presentation. A beginner is usually required to devote his attention for a lengthy period to voice foundation and exercises, which system often

discourages many hopeful students, who lack necessary patience, but who would welcome suggestions toward something more attractive.

These foundations are necessary, but the advantages of good taste and expression should also be brought to his attention.

Technic Through Song Appeal

If the student can be led to think of exercises as *phrases of a song*, with some thought of presumed expressive meaning, he will be more likely to interest himself in their study. The time does come when the pupil should be allowed to have a song, although the technic may still be lacking. The song adds to his progress and interest and, if selected with good judgment, may serve as an excellent exercise. Otherwise, he is apt to discontinue his studies before he has accomplished much. If to become a singer, one must look upon development as a laborious concentration, the joy is taken away, and interest lost.

It is much more inspiring to strive for ideals, rather than mechanical perfection alone. Such procedure need not interfere in any way with the practical angle of singing, but will lead the student who is ready for song presentation toward the much pleasanter but never-ending demands that the art requires.

No successful singer exists without some special line of talent. It may be voice or individuality; dramatic strength or charm of manner; attractive personality or magnetism; unusual musicianship or soulful appeal; fiery temperament, mastery of declamation, or a combination of

Vocal Presentation

From a Conference with

Isidore Luckstone

Secured Expressly for THE ETUDE
by ELISE LATHROP

Isidore Luckstone, one of America's foremost accompanists and voice teachers, died recently at the age of eighty.—Editor's Note.

two or more of these. It is rare indeed for one person to have all of them. Many of these qualifications can be acquired with time and patience. Innate musicianship may be lacking, yet practical musical knowledge can be obtained. Voice, appearance, poise, affability, refinement, and authority must be shown. Above all, the singer should possess *charm*. Many vocalists with various faults succeed because of charm, while others with excellent technic fail because they lack it. Then, too, a very necessary adjunct for the would-be artist is *tone color*. The most beautiful quality of voice, with impeccable technic, will not charm if there is no variety of color, no warmth.

The questions of good taste and expression are not, I think, brought sufficiently to the attention of students, who are presumed to think only from the physiological angle, which seems to me to be a mistake. Why not bring to his mind, even in the beginning, the various subtleties that must be obtained and displayed later? After all, artistic presentation must be a part of the singer, or legitimate use of the voice does not impress.

The Student Singer Must Win His Public

When the time comes for a student to appear before the public, he must present himself as an outstanding individual. He endeavors to show mastery of his art, together with intelligence, strength, and expression. He must be *authoritative*, as though assuring the audience that his conception of a selection is correct, and the outcome of good taste and long, serious study. His poise and manner must be of unquestionable dignity.

He should approach his audience with a smile, impressing his hearers with his delight in appearing before such a notable gathering. By immediately securing the sympathies of his hearers, he will already have taken the first steps toward success.

It follows that the artist should portray with

VOICE

Music and Study

sincerity of purpose and confidence the expressive and emotional demands of the selections chosen. Sometimes, with American pupils, one encounters old prejudices. I was teaching a love song to such a pupil, a young lady from an excellent family. She sang it very coldly, and I tried to make her put more feeling into it; but, although she understood what I wanted, her reply was:

"I understand, Mr. Luckstone, but what you suggest is like asking me to die."

"But, Miss Blank," I persisted, "I am not asking you to show your own innermost emotions, just a copy of those of Mary Brown or Bessie Smith, or anyone who you may imagine is feeling the sentiment of the words and music."

But no, she neither could nor would try to express the emotion, for it would not be "nice." Naturally, anyone feeling as she did could not possibly become an artist.

While a certain coldness is often found in American students, those of foreign or mixed race have their own special defects, such as over-sentimentality, lack of restraint, exaggerations of many kinds.

I actually overheard a woman at an opera performance say to a friend: "I do not like Caruso."

The friend was amazed to hear such a statement about the highly popular tenor, and asked why. Caruso was on this occasion singing one of his impassioned interpretations of a great rôle. "Because," the lady calmly replied, "Caruso insults me when he sings such things. It is like a slap in the face."

Although oddly expressed, there was perhaps more in this feeling than even the lady realized. I firmly believe that music may stir unsuspected emotions within a listener.

It stands to reason that all singers must respect the composer, whose impressions and intentions must be adhered to. As the great conductor, Toscanini, says: "The most important idea is to bring out the composer's meaning," for great composers write their music in absolute harmony with the text, and according to their sense of what he expresses that text. Each interpreter must sense what the composer has thought, and how such ideas can best be revealed to the audience. Only after careful analysis of such demands, may the performer add his own individual interpretation. He must not put himself first. He must let personal feelings appear only after having tried fully to sense the composer's wishes.

Great Artists Not Always Infallible

Great artists cannot always be copied too exactly by the student. One forgives in the artist what is unpardonable in the student. For instance, one artist whom I heard repeat over and over to the words, *Liebster*, with the first syllable on a high note, fearing the possibly shilly effect of the vowel *ee*, she modified it. Unfortunately, she overdid the modification, and the word always sounded suspiciously like *lobster*.

Jean De Reszke usually sang *amour* instead of *amour*, but one scarcely noticed the difference. None the less, a student would not be permitted to make such a change.

Liberties can be taken by artists, when in good taste and for good reasons. In the older Italian operas, cadenzas were written for individual singers, designed to show the best qualities of each. Ever since that period, one is supposed to sing only the written music, since the composer, knowing exactly who he has meant, would find it unsatisfactory for a singer to make changes. If such a change is made, it (Continued on Page 486)

Immediate Action, Please!

Read the following and if you agree with us, send immediately to your Representative in Congress (your Postmaster will tell you who he is) a vigorous but courteous protest against the designation of musical instruments as luxuries, when all experience in all countries has shown that music in times of great crisis is of paramount value in promoting patriotism and maintaining morale. To curb music in this way would be like classifying munitions as luxuries. After you have written your letter, explain this serious situation to your friends and pupils and request them to write to their Congressmen.

* * * * *

Statement Presented to the Ways and Means Committee, House of Representatives, Washington, on May 7, and Now a Part of the Official Records of the Hearings on the Proposed New Tax Bill

Musical educators of the United States feel that inclusion of musical instruments in category of luxuries for taxation or for any other purpose is wholly inconsistent with the American faith in education.

We believe all American citizens desire to share equitably the costs which must be incurred for defense of the American Way of Life and for our present and future security. It is not our prerogative to believe that the necessary funds shall be raised, whether by taxation or otherwise, but with all our fellow citizens we shall tighten our belts and do our best to support our government and aid the common cause. Our plea is that one hundred years of progress which has resulted in the recognition of the fine arts and especially music as among the fundamentals in the education essential to the citizens of a true democracy be not tossed into discard by a tax law which classifies music education with cigarette smoking and card playing.

Music is an accepted factor in our national life

and in the education of our children, who are to be the supporters of our country in the days ahead, when we hope present uncertainties and fears will be only shadows in the background of a glorious history. Musical instruments are essential implements in education and tools of our professional musicians. The 60,000 school children who have assembled in the National School Music Convention-Festivals held in ten regions this spring represent more than three quarters of a million students in the bands, orchestras, and choirs of our schools who have participated in district and state preliminary festivals this spring. And these thousands are only a fraction of the total number of boys and girls to whom music in school affords a vital daily experience.

The 45,000 music educators employed by our schools and colleges, in cooperation with fellow teachers, pupils and their parents in every city and town in rural schools, are now in the midst of a great nation-wide movement to utilize music in every way to stimulate and enhance the spirit of American Unity, to strengthen morale and to help build that solidarity which is essential to our well being. In the light of all this, we would be untrue to our convictions and to our obligations as public servants if we failed to direct attention to the inconsistency of imposing a luxury tax on the implements of music education of our Democracy. In building for the defense of our Democracy, all such tools are essential, just as are text books, tractors, war planes, or torpedoes.

MUSIC EDUCATORS NATIONAL CONFERENCE
By authority of the National Board of Directors
FOWLER SMITH, President

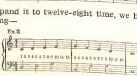
A. R. McALLISTER,
President, National School Band Association
ADAM F. LEHMAN,
President, National School Orchestra Association
MABELLE GLENN,
President, National School Vocal Association

Three Against Four—By J. Clarence Cook

(Unceasing requests for explanation of this comparatively simple technical difficulty warrants the presentation of this edition.)

The ability to play this peculiar rhythm is not to be achieved by scrambling over the keys in a hit or miss fashion; nor does practicing each hand separately help to any great extent. Three against four is a purely mathematical proposition, and if it is to be executed correctly it should be worked out in the same manner as a problem in arithmetic.

To begin, we must reduce the three and four to their common denominator, which is twelve. Now if we take the following passage—



and expand it to twelve-eight time, we have the following—

This is like placing the music under a microscope: the relationship that before was obscure, now becomes apparent. We find that the note of the right hand falls on beats one, four, seven, and ten; while the notes of the left hand fall on beats one, five, and nine.

Now play the passage very slowly, counting out loud and making the notes of each hand fall upon their respective beats. Play the passage over and over, gradually increasing the speed as you count, when the speed becomes such as to render counting impracticable, but discovered in the slow tempo. A peculiar jumps, jittery rhythm will be the result, perhaps not what you have been accustomed to hear, but as can readily be perceived, the only correct one.

John Dunstable (1370-1453), English composer, whose musical compositions were highly lauded, superstitious of his day.

Emil Waldeufel (the devil) was a Frenchman, not a German. He was a Frenchman, everywhere because of the present day popularity of ice skating, is now over seventy-five years old. Waldeufel was born in 1821 and became court pianist to the Empress Eugénie.

GOOD TASTE in the use of tone color should be one of the outstanding characteristics of all organists. Instead we all too frequently find registration that is indifferent, inept, unimaginative and sometimes positively lachrymose in other words, a failure to appreciate the values that lie in one of the principal attributes of the instrument.

Why is this? Is it because organists spend so much time in the church that their music takes on the drabness of a dim interior? Is it because they never make an effort to hear piano, violin or voice recitals of a high grade, where variations of shading and color are indispensable of success? Above all, do they miss the significance of the greatest of all organists' color guides—the symphony orchestra?

A totally comprehensive answer to "Why Is This?" cannot of course be given, but there would seem to be one general lack apparent in most cases, and that is a lack of imagination.

At once we are faced with the question, "What is imagination?" As concerns the interpretation of music, a fair definition might be: the ability to sense and to present the spirit of the music—that something which lies beyond the printed page. There are innumerable interpretative artists who can play the notes with meticulous exactitude, but who fail completely in giving significance to those notes. We come away from a performance by such a player with admiration for his technical facility, but with keen regret that this facility is an end in itself, rather than the means of revealing the real importance of music; in other words, the emotional content.

Musical Effects through Mechanical Means

Organists are frequent offenders in this matter. They may play the notes, but they do not "play the music." Other musicians may immediately say that the organ is such a mechanical instrument that no "music" can come out of it, but only those of extreme prejudice will insist that organ playing, in its best exemplification, gives solely a "mechanical" effect. Much depends upon the player. Granted that the organ is an imposing array of mechanism, nevertheless that mechanism is a means to an end—exactly as is the mechanism of the piano. The subtlety with which this mechanism is used toward the presentation of musical effect marks the artistry, or lack of it, of the player. To indulge in a play on words, we may truthfully remark that registration must "register" as a part (and a big one) of fine playing.

That the organist has a more uncomfortable task in the preparation of his literature than almost any other instrumentalist is well known—to all organists. This fact is only faintly recognized by the profession at large, and the result is on tour this condition is acutely uncomfortable due to the fact that no two organs are alike; the same program may be played one night one way, and the very next night it will demand familiarity with a console totally different in the allocation of the mechanical controls.

But the initial difficulty goes back even further; it arises when registration effect is to be a new composition are first planned. The composer in his indications is compelled to make known his desires in the light of the instrument with which he is familiar, unless he has wide acquaintance with the color possibilities of several comprehensive organs. Unfortunately, his indications may

Registration

By
Palmer Christian



PALMER CHRISTIAN

not be at all applicable to the instrument at the disposal of the organists studying the composition.

It is at this point that the organist has two courses open to him: he can follow the printed indications no matter how they sound, or he can experiment until he finds the most satisfactory effect. If he is a stickler for the printed page, he will do what the printed page tells him to do—and nothing more. If he has imagination—in other words, if he is a true artist—he will follow the plan of experiment until, by the process of trial and error, he works out a registration effectively disclosing the spirit, if not the letter, of the piece.

In the preparation of a new work, after a general survey, first attention must be paid to architectural proportion, to breadth of melodic line, to phrasing, to harmonic coloring. After this the perfection of any technical passages should be undertaken. You will note that nothing has been said about registration; it is usually better to postpone this part of the preparation until the

more fundamental processes have been accomplished. This, however, by no means implies that registration is incidental, or that it can be left to the inspiration of the moment in public performance. Quite the contrary; registration may well be rated as at least a good fifty percent of success in performance. The old bromide, "last but by no means least," fits the case admirably. But the temptation to indulge in coloring to the neglect of other essentials is, to many, something too great to be held in check, and this often results in a performance that seems to be better than it actually is: a performance full of holes. (A most convincing way of discovering this for yourself is to make some records of your playing.)

What about Bach?

Probably the greatest stumbling block for the organist of lesser experience is registration of the Bach and pre-Bach literature. The Edition Peters, for instance, offers nine books with practically no registration suggestion, except the two edited in recent years by Dr. Karl Straube. We are faced with innumerable black notes, but what to do with them is a poser—unless we really study. Too many give up at this point; if there is no teacher or colleague at hand to do the marking, the matter is dropped. And by dropping it one misses a chance for self-development and a great deal of satisfaction.

In these days we are fortunate in having other editions available for comparison: the Widor-Schweitzer, the Dupré, the Novello (especially of the "Orgelbüchlein"), the Glynis (Schumer) for certain of the "Choral Preludes" and other similar works. And then there are some recordings which will give the various ideas of certain contemporary players. As many of these aids as possible should be investigated, and subsequently used to help us make up our own minds as to what "sounds" on our own instrument.

At the moment there is great agitation in the profession over the matter of "Baroque versus Romantic" registration (and playing) of the classic literature. The extremists among the "baroqueists" play Bach, Brahms, Hindemith, Sowerby, et al., with great clarity and precision—as well as with great stiffness and inflexibility. By the same token, the ardent romanticists still enjoy a diet full of sweetness, thickness and heaviness. And the fight rages on. "We have youth," says one. "We have maturity," says another. Must the result be "and never the twain shall meet?"

By the use of common sense and balance the virtues of both viewpoints will produce a musical whole. This, naturally, demands taste and intelligence. If you feel that you lack these two attributes, the obvious thing is to consult a good teacher and secure help. That a great deal of the classic literature sounds most satisfactory when played with pure baroque approach is not open to question; but this by no means implies that much of it does not sound better when to some degree of romanticism is shown by the interpreter. Can anything sound worse than some of the Bach "Choral Preludes" of the cantabile, introspective type—such, for instance, as *Ich ruf zu dir* and *Schweige dich, O liebe Seele*—when played with uncompromising rigidity? The only thing that sounds worse is a super amount of

ORGAN

Music and Study

cheap and mawkish sentimentality! By the same token, is there more inept playing of certain other items of this literature—such as *Is it not Freude and Heat triumphed Gottes Sohn*—when treated *molto rubato*?

If Bach were alive to-day, there is no more certainty that he would not take advantage of our more flexible contemporary instruments than that he would stick to the inflexible, traditional attitude. It does seem highly probable that a man who could write so significant music—music with a vitality lasting some two hundred years, with no sign of cessation—would not be so hidebound as to say, "It shall not be," if an interpretative artist in 1941 intelligently and musically colors and shades some of his literature with a view to disclosing the inherent beauties that lie beyond the printed page. Drooling romanticism does not belong in the classic interpretation; but neither does icy frigidity.

There is somewhat less difficulty in the consideration of contemporary literature, "contemporary" including the period when Vierné, Guilmant, Widor, and others were at the height of their brilliant careers. Composers and editors have been, on the whole, rather more exact in trying to state what effects are to be accomplished in the stereotyped, doubtless more often due to the publisher, who wants to make things seem simple in order to sell more copies. We hasten to add that we know of few composers who are not equally interested in selling "more copies!" Naturally, in the louder passages, this stereotyped registration is quite acceptable for organs of average size. But in the quieter, more transparent passages, there is every challenge to find color that will be exactly right rather than sticking to a printed indication that may offer only indifferent results on the instrument at hand.

Study the Indications

Sometimes merely a slight addition or subtraction will accomplish the end. As an example, we may refer to the *Adagio* from Widor's "Symphony No. 5." The initial color indicated is "gambes of voix celestes and, as far as possible, other statements goes, this color is to apply to all manuals. If this string color is effective on all manuals, by all means use it; on some French organs, as well as on many English and American, strict adherence may be observed. But, unless the effect is something that pleases any sensitive ear, it is far better to inhibit than to come light 8 or 4 fluter to inhibit into the picture. Certainly M. Widor would have preferred some treatment such as this to strict adherence to "Gambes"—especially if he had heard Great Gambas on some of the old (and not-so-old)

organs in this country that are cutting, scratchy and thoroughly irritating.

Sometimes a complete change of indicated color is advantageous; in fact, it may be the one thing needed to make the place possible. The *Intermezzo* from the same symphony is a case in point. The composer asks for C1, Gw., and Ch. *Anches de cornets de 8 de 8*. On the finest French organs, this color is most enticing; on most American organs, including even some of recent date, it would be horrible for this piece. That, however, is no reason for laying the thing aside as utterly impossible—even though the Trio in the middle of the movement might be—because a delightful color scheme can be worked out with bright 8, 4 and 2 due-work. To go through all the literature that must be "edited" by the organist would be the work of a lifetime; the Widor examples are enough of a guide. Fortunately, there are many editions of contemporary works where color has been suggested as challenges to the notes themselves; as examples, we need only mention Karg-Elert, and, in this country, Edmundson, Sowerby, Bingham. Even if one has not the resources desired, at least there is a definite and varied scheme published, and our procedure is made proportionately easier.

We sometimes find a composition where the "registration is left to the discretion of the player." This, for instance, is the case (in effect, though stated differently) with works as recent as the Hindemith "Sonatas." Here are golden opportunities for real study—wonderful opportunities to find out whether we have any "discretion!"

Registration must recognize the virtues of contrast, of blend, the character of the melodic line (fragmentary as well as extended), the proportions of the resources of the instrument at hand. Close attention should be paid to individuality of color, to a simplification rather than to too much mixing. The organist can learn enormously from listening to the work of his colleagues, either in the service or in recitals. The listening should, of course, be done with a critical ear, but it should not be done with criticism as the sole aim—unless we turn the criticism upon ourselves. None of us is so perfect that he can fail to learn from others, or to learn from others of lesser prominence and experience. The type of individual who criticizes all and sundry with reckless abandon by his very attitude is cut off from an important element in professional growth: learning from others.

Learning by Observation

Organists also can learn enormously by observing what fine instrumentalists and singers do with melodic line, with nuance, with in-

finite musical rhythmic flexibilities. Yet a good many years of concert attendance in several large cities, New York included, have impressed me with the fact that woefully few organists were to be found in the audiences. They should attend frequently, and apply to themselves what they hear—if they have ears to hear. For those who do not live in communities offering concert courses, the many broadcast programs are not to be neglected.

Most of all, organists need the great stimulation of symphony concerts, where clarity, subtlety, vitality and color are at their best. Organ playing, as a rule, needs far more of what may be termed "orchestral flexibility" than is apparent. This by no means implies "imitating the orchestra"—which was foolishly attempted over a period of too many years. Orchestra is one medium, and organ is another; keep them that way. The mechanics of the organ must be kept in the background, so that the organist can deal with a situation as aptly and elastically and convincingly as the listener—no the manipulation of innumerable gadgets. After all, the instrumentation in an orchestra is mechanical; if the conductor and the players let it sound that way. The organ also, within its own range of possibilities, can and must be just as subtly played if it is to merit professional respect and public appeal.

Do not get the impression that successful registration is possible only on organs of super-colossal specification.

Wisdom Nuggets for the Vocal Student

By George Chadwick Stock

1. If you can, take private vocal lessons. If you cannot, then be thorough in following these instructions and in practicing all exercises.
2. The imitative faculty will prove a first aid, particularly for the self-taught student. Make good use of good voice you hear in both speech and song. Try to reproduce in your own voice the good qualities you hear.
3. Do not over-practice. Stop before becoming physically or mentally tired with following these instructions and in practicing all exercises.
4. Moderate yawning practice, several times daily, develops a favorable openness of throat.
5. Study and practice songs as soon as possible. Most beginning students have sung songs in childhood. If you have done this, those and songs provide interval practice in

tion. Small instruments—two-manuals, with twenty or twenty-five registers—present a surprising range of color combinations; surprising, indeed, in spite of the fact that in multiplicity. Naturally, the smaller the organ the greater the task, but that is no excuse for neglecting opportunity. As for choosing between a large organ of ordinary voicing and a small organ of superior finish and scheme, any artist would far prefer the latter. So—be sure you are not spending too much time in "wishful thinking" and not enough in ascertaining what you might do with what you have.

Any interpretative artist must learn something more than notes, and this something surely includes coloring, whether we are singers, violinists, pianists, or organists. Organ color is far richer than that of any other medium, with the single exception of the orchestra; comprehension of its possibilities must be developed by reading about the characteristics of Diapason, Flute, String and Reed tone, and then by listening to their various manifestations. If the organist does not develop sensitiveness to effect under varying conditions, he will remain a cold, impersonal, dry-as-dust organ player and teacher. The detached attitude is right for the musicologist, perhaps, but if you are going to play music, search out and present the breath of life that makes it music!

To play a glorious instrument gloriously—that is the task and the challenge.

great variety and of course joined to words. Good speech utterance is thus begun. When singing songs, try to put into your voice what the words mean to you. Use your imagination. Make your voice express whatever emotions have been aroused: joy, sorrow, despair, gloom, enthusiasm. You may not get complete response at once to these demands, but persist in such effort. In due time the voice will become a true kaleidoscope in producing color, shading, resonance and expressional values. Avoid overemotionalizing your song. That will make your singing unreal, artificial, and artistic.

If you succeed in training your voice as above outlined, two very necessary and important languages will have been developed: the language of words reaching your ear and appealing to the understanding, and the language of tone, vitalized with emotions that reach the heart. It is extraordinarily true that: he sings or speaks best who attains the end with the least expenditure of energy. To put it in another way: strive always for power through repose.

The Bugle and Its Calls

By Katharine D. Hemming

IN THIS FATEFUL YEAR of 1941, with its unprecedented military activity, one recognizes the needs which music must fulfill. Armies—both military and civilian—are armed by patriotic airs; they move to marching songs. Associated most directly with the movements of the army, both in camp life and on the battlefield is the music of commands. Many men who never before have heard "Taps" are now hearkening to their messages and obeying their commands. "Taps" are so called from the fact that from time immemorial, drums have been universally used in giving army directions; although now superseded by bugles whose calls are still spoken of as "Taps." To most people these calls have been associated with the activities of the Boy Scouts, and have had an inspirational lure for many thousands—recognizable in the popular appeal of instrumental bands which have paraded in the streets of the old world and the new.

The simpler military bands had two groups of instruments—the fife and drums. When the rolling of drums had been negotiated easily and life players had found themselves short of breath, these elementary bands were jokingly called "The Drum and Foot Bands." Because of their relative simplicity and mobility, fife, drum, and bugle have become integral parts of the music equipment of military and other organized bodies of men. One can easily trace these three instruments back to their beginnings, finding in the tin whistle, which is so much of a joy to the small boy, the rudimentary fife; in the beating of sticks on fence and railing, the drum; and, more complicated but just as primitive, in the blowing across a bottle top or into a shell, a forerunner of the bugle. Many a fine musician received his first joy out of music in the childhood manipulation of some such instrument.

But importantly coming to our attention is the bugle. In song and story, and in poetry, this instrument has stalked across the pages of history. The word "bugle" is derived from the Latin "bugulus," or horn of a young bullock. Bugles were first used in the British Army by Sir John Moore of Courmou, who when introducing his famous *Light Infantry Method* used a hunting horn. As a result, badges of all British light infantry and rifle regiments include a hunting horn in the design. Although now rarely used outside the routine of barracks and camps, in earlier methods of warfare trumpets and bugles were extremely valuable in conveying orders on the field of battle.

Bugle calls apparently have lost none of their importance in barrack or camp life of the modern army. There even comes the report that, where buglers are at a premium, recorded bugle calls broadcast through speakers have been effectively used in large encampments. It is further stated that where the



(Above) French Canadian bugler at the 2nd Canadian Division. (Left) Bugler of the British Army.

exceptions to this general rule—the hectic *Fire Alarm* and the *General Alarm*, both of which, of course, concern everybody.

Here is the *Fire Alarm* and its words:

Ex. 1



"There's a fire! There's a fire! There's a fire! Run and get the engine and put the blighter out!"
For General Alarm, the words go:

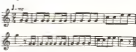
"Alarm is sounding, and the sound

Fills the air for miles around;

Jump to arms and stand your ground!"

To "Pioneer," both words and music are expressive:

Ex. 2



"Come along, pioneer, you are wanted here

To try and clear the way.

Pioneer, Pioneer, work without fear;

We can't stop here all day."

The Pioneer is reminiscent of the days when bearded pioneers marched ahead of the Battalion, wearing white leather aprons and gauntlet gloves, carrying over their shoulders a highly polished axe, pick, or shovel. They were the last men in the Army to wear beards. The Welsh Fusiliers is the one regiment that still continues the custom of having Pioneers leading the Battalion. The modern Pioneers of this regiment are smooth-shaven, but there is the mascot, he is a goat, and he alone has the beard!

All army recruits soon learn to obey these calls: *Warning for Parade, Parade for Guard and Long Dress.* One can hear them (Continued on Page 483)

dependability of the bugler's arising in the morning might be subject to the vagaries of an alarm clock, a timing apparatus has automatically set a recorded "Reveille" going with a regularity dear to army principles of exactness.

The spirited, rhythmic music of all Taps is expressive of the various messages which they bring. To most of these calls British Tommies and American Doughboys (and no doubt every soldier who has had to respond to a familiar strain on the bugle) have set apt and facetious words. Among the Tommies each regimental unit has a special call that precedes all Taps, and when sounded it calls to attention the unit for which the message to follow is intended. There are two

BAND and ORCHESTRA
Edited by William O. Revelli

School Credit for Music Under Private Teachers

Q. Would you be kind enough to give me a bit of information? I am chairman of the junior piano faculty of our school and have long had the idea that children studying in such a conservatory should be given credit in the public schools. Will you tell me what you think?—A. B.

A. There are hundreds of places all over the country in which high school students are allowed to take lessons under outside teachers and have their work accredited by the school toward graduation. Often the high school issues a list of teachers whose pupils may earn credit. In many instances an examination is given at the end of each semester, the examiner being appointed by the high school. In all cases reports indicating the number of lessons taken, the amount of practice, and the quality of the work, are sent to the high school principal.

What Does Philharmonic Mean?

Q. What does Philharmonic mean?—A. H. C.

A. It means literally "music loving," being compounded of the two Greek words *philo*, meaning "loving," and *harmonic*, meaning "harmony." The word *philharmonic* is often used in names of organizations and occurs in the United States as early as 1799 when the Philharmonic Society of Boston was organized. The term is not confined to instrumental organizations but is used in naming churches and choruses as well.

Mysterious Signs!

Q. I find, in some music, lines such as shown in this example—in some instances it seems to direct the melody to the bass, then some B is used for left or right hand player. At times, however, I can find no real reason for them.—Mrs. E. N. M.



A. The first sign is often used to indicate that a melody is passing from one hand to the other in piano music. It may go from the right hand to the left, or vice versa, the intention being to clarify the structure so that the performer will make the melodic flow continuous even though the melody goes from one hand to the other. The second sign looks like an arpeggio sign, this indicating that the chord is to be "rolled," that is, the tones played one at a time in regular order from bottom to top.

What Is a Norwegian Bridal Procession?

Q. I am thirteen years of age and as present am studying Grieg's *Norwegian Bridal Procession*. Can you tell me something about the piece or about a Norwegian bridal procession that will make the composition more interesting?—Miss A.

A. This is the second of three pieces from Grieg's Op. 19, "Aus dem Volksleben" ("Sketches of Norwegian Life"). The other two numbers are *On the*

Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken

Professor of School Music,
Oberlin College
Music Editor, Webster's New
International Dictionary

Mountains and From the Carnival. You will find these three numbers very satisfying when played as a group.

This composition does not picture a couple marching to the altar. If you notice the title is *Norwegian Bridal Procession*. Much is made of weddings by the peasants of Norway. They generally mean a feast of eating and drinking (which usually lasts several days. Everybody for miles around is invited and the journey to the church is often several miles). This composition is supposed to picture such a party on the way to the church. The music should be very meaningful as you hear them coming in the distance, and it keeps growing louder as they approach, finally ending in a pensive as they disappear.

Sharps and Flats on the Guitar

Q. Will you kindly give answers to The *Music* as early as convenient to the following questions?

1. How do you play sharps and flats on the guitar?
2. How can one read a check on sounding board of guitar?
3. At what pitch would you advise one to tune a piano? Don't the international pitch more uniform and less strain on the piano than any other pitch and back it used considerably? Please appreciate an early reply.—M. W. K.

A. 1. The pitches produced by a guitar string are changed by pressing the string against the various frets. These frets are so placed that the pitches are changed by half-steps. Thus, on the E string, pressing the string against the first fret will produce E-sharp (or F[♯]); pressing it against the second fret will produce F-sharp (or G-flat), etc.

2. Better take it to a man who repairs violins and other stringed instruments. If you tried to do it yourself you would probably ruin the tone of the instrument.

3. The pitch that is most commonly used today is A=440, often called "Philharmonic." This is slightly higher than "International" but not so high as "Concert Pitch."

No question will be answered in THE *STUDENT* unless accompanied by the full name and address of the inquirer. (Editorial, or pseudonym given, will be published.)

How Can One Recognize the Minor Mode?

Q. I would appreciate it very much if you could tell me how I can recognize whether a piece of music is in the major key or minor key.—R. M. C.

A. In the first place by its sound. The minor mode produces a different auditory effect from the major, and by listening closely you will soon find out which is which. If you fail, then you will have to get help. Ask some musician to play or sing for you several compositions in minor. If possible play or sing them yourself. Find out how minor scales learn to sing a minor scale with major ones. Now look at the notation of quite a number of compositions. You will discover that some key signature sometimes stands for a minor key and at other times is one sharp may indicate that the minor. If the first and last chords are based on G-E-D then the piece is in G major. But if the first and last chords are composed of E-G-E and last chords are in E minor. There are some cases in which a piece in the minor mode does not have a major chord but they need not be intelligent experience in listening, playing, and singing.

How to Play a Whole Note and a Quarter Note at the Same Time

Q. I would like to ask a question about a piece by Robert Schumann named *Trübsinn*. My question is on what count to play the whole note in the first measure, that is after the quarter note.—Mrs. H. K.

A. Play it on the first beat. The quarter note and the whole note are sounded simultaneously, the quarter note moving up to the chord on the second beat but the whole note being sustained through the entire measure and then tied to the note in the next measure.

How Is Time Measured?

Q. I shall appreciate your aid in settling a controversy which has sprung up among a group of musicians in which I am one of the participants. The point in controversy is the correct measurement of time in music and where the performer should wear the first look. The writer thinks that measuring time with the baton could be compared to measuring something with the rule. The beatmaster of the conductor's down beat representing "0" at the rule. As the baton moves down it splits into two, splitting at the end of each, or position of the first inch, or beat in it were.

The writer also thinks that if four-four is beaten down, left, right, up, each gesture will represent a quarter of the measure, and if four quarter notes were played in the measure, the last note would be finished at the end of the measure, beat, or inch, it compared to the rule. The view which differs from this is that the conductor's first beat following the cue is not a part of the measure, and all notes (unless a pickup note) should be started at and measured from the end of the conductor's first down beat. Will you please indicate to us which view is correct? Emphasize whether or not the measure begins at the start of the end of the conductor's down beat.—K. B. S.

A. Sorry, my friend, but I am afraid you are going to lose your bet! Before the conductor beats one he makes a preliminary gesture which is to start the rhythm flowing even though no tones are sounding as yet. The point which actually marks one is at the beginning of the pulse rather than at the end as you think, and the quarter or eighth performers tones (or rests) through the beat. The beat meanwhile is moving in a free and varying direction toward two, and that marks the beginning of two, and so on through the measure.

Who Are the Noted Conductors?

Q. Will you please send me a list of the noted conductors of symphony orchestras in the United States? How many are there as there at the present time?—T. T.

A. The answer depends on what you mean by "noted." There are many fine orchestras in the United States and I do not have space to name all the conductors. However, the following are some of the best known: Serge Koussevitzky (Boston); Frederick Stock (Chicago); Eugene Goossens (Cincinnati); Franz Glaser (Detroit); Karl Krueger (Kansas City); Dimitri Mitropoulos (Minneapolis); Eugene Ormandy (Philadelphia); Paul Reiner (Rochester); Vladimir Golschmann (St. Louis); Pierre Monteux (San Francisco); Hans Knipper (Washington); John Barbirolli (New York Philharmonic-Symphony Orchestra); Fabien Sevitzky (Philadelphia).

AT THE SALLE PLEYEL in Paris I once met the Hungarian composer, Emanuel Moor. After long delays the double keyboard piano, bearing his name, had been realized and built by M. Gustave Lyon, director of the well known firm. With almost childish joy, the inventor never missed an opportunity to talk about it and to demonstrate its far-reaching possibilities.

But on that occasion his extremely versatile brain was already nursing another subject. Before exploring it, it may be recorded here that Emanuel Moor had received from nature an astonishing array of gifts. As a composer, he was a classic for whom the intricacies of form, counterpoint and fugue held no secrets. He liked to write for unusual combinations, violoncello ensembles, for instance, such as his quiret and double concerto; his transcriptions of Bach "in the spirit of the organ" are the best ever made, for they take into consideration, apart from the registration itself, the limited possibilities of the mechanical action as it existed at that time. A talented painter, he did some excellent oil canvases as well as etchings. Finally, he is credited with having devised a new model of axle for automobile wheels.

On the day of our meeting, however, he was concerned especially with one problem: the orchestra as it stood in the past, as it stands to-day, and as it should be modified in the future, according to his conception.

Those who knew Moor, personally, remember how tremendously impulsive, fiery and temperamental he was, jumping perpetually from one subject to another and passing without any apparent reason from a brooding spell into one of joyous laughter, and vice-versa. But this orchestral idea must have exercised a strong hold on his thoughts, for during our conversation he never deviated from it in the least.

Modern Music Requires Modern Instruments

Moor began by pointing out the needs of modern music, which become more and more urgent and far outstrip what the possibilities of performance can supply.

"Why is it," he asked, "that the strings have remained the same since the days of Stradivarius and Guarnerius? Yet the other instruments which have been added to the orchestra, or substituted for those out-of-date, have marked great progress."

Immediately, one thought of the logic of this claim and of the clarinet with thirteen keys, for instance, now replaced by the Boehm system; of trumpets and horns, to which pistons have been added; of kettle-drums, which can be adjusted to any pitch with a few turns of a screw; and, above

Will the Orchestra Be Modernized?

Introducing a Conference with the late Emanuel Moor,
Inventor of the Double Keyboard Piano

By Evangeline Lehman, Mus. Doc.

American Author-Composer



(Upper Left Inset) The late Emanuel Moor. (Center) Keyboard of the Moor Double Keyboard Piano. (Lower Right Inset) Evangeline Lehman, gifted American composer and author.

all, of the piano, which underwent such a revolution in Beethoven's days when hammers replaced the former action.

"Isn't it extraordinary," he continued, "that while such progress was being made in all directions, the violin, and with it the whole quartet of stringed instruments, has remained stationary? A whole army of fiddlers must be mobilized to hold its own against the braves of the orchestra, and even so the strings, however numerous, are drowned by the powerful roar of a few trumpets and trombones running riot!"

Evidently the little violin, admirable as it is in its small size and delicacy of tone, is and will remain unfit to produce more effect than it actually does, because the volume of its tone is limited by the standardized size of its sounding board. True, it would be impossible to perfect the violin as it is, but one may wonder what extreme conservatism has heretofore prevented makers from

trying to devise a new type with altered size, form and mechanism, in order to give due scope for more and more powerful orchestral playing.

"The old shape ought to be replaced by a new one," Moor went on. "The new instrument should be of ample size, easier to play, suppressing the painfully crooked position of the left hand. All fingers should be used, instead of calling chiefly on the weakest and least deft. The power of vibration can be increased."

Moor was extremely sincere and earnest in his opinions, and he obviously suffered from the fact that in many respects his generation was still in the grip of ancient routine.

Who could refuse to agree with him when he claimed that even in some works of the great classics the present instruments are obviously insufficient to fulfill their role? Who has not noticed—and this is a striking example—the lack of crispness of the double-bass passage in the Scherzo of Beethoven's

"Fifth Symphony," where these basses, playing solo, succeed only in producing a confused, rumbling and dragging sound most unsatisfactory to the ear. This passage almost makes one wish for the addition of a percussion instrument, the piano performers, to give it a much needed clarity.

Need for New Type of Stringed Instruments

Moor continued with growing enthusiasm:



Music and Study

"All this inconvenience would disappear if a new variety of stringed instruments was constructed. While in nature everything progresses, we mark time and we don't advance. The tonal possibilities are exhausted, as is the case with the old violinists. Why stick to them, instead of building new ones?"

Here I objected that perhaps there were technical difficulties; perhaps his idea, attractive in theory, presented serious obstacles when it came to the practical application.

"Quite to the contrary!" he countered. "It is the simplest thing to do. First of all the sound-board should be enlarged; for all experiments made during the last century, in connection with instruments which have flat sound-boards, go to prove that this is the only manner in which progress can be made. May I repeat that the violin is an antique instrument which through the centuries has remained unmodified?"

"What, according to you, is the reason for this?" I asked.

"Probably a mere question of sentiment, forbidding all change for fear of spoiling its aesthetic form. Perhaps also a matter of tradition; the beauty of the instrument must remain untouched! Don't forget that the violin is often called the 'king of instruments,' and it would be considered sacrilegious to apply to it such concessions, for instance, as those applied to the guitar or the mandolin in order to facilitate the tuning of their strings. Superstitions persist, and they reach even further. Are there not many who maintain that the two openings in the form of an *f*, on the body of the violin, are indispensable to the formation of the vibrations? Still my experiments show me that it makes no difference whether these openings are placed on the body, on the sides, or at any other place."

It is true that prejudice is tenacious in things musical; through long standing habit it often becomes dogma. Did not one of the best and oldest piano houses in Paris refuse, for many years, to discard parallel strings in its grand pianos, until the universally accepted improvement of cross-wise disposition? And while ultra-modernist composers seek new effects by writing startling innovations, which strain the instruments to the extreme, they never think of planning new instruments to render easily the tonal novelties which their fantasy suggests to them.

An Experiment in Vibrations

Moore went into an interesting discussion. According to him, a wide field still remains scarcely explored in the kingdom of vibration—acoustics—the sound waves. For instance, He mentioned an experiment by an English physicist, showing how

easily these vibrations are carried. A music box was placed in a cellar and connected by a simple wooden rod with a violin on a high upper story. At that comparatively long distance, the tune of the music box was heard distinctly, without any perceptible loss of sound. What magnitude of tone could there have been obtained, if those vibrations within the violin were amplified by electricity, ten, fifty, or a hundred times!

"As to my trials, they were conclusive from the first," Moore asserted. "With the assistance of a village carpenter and with help only of the simplest means, I constructed on the violin a small, an elementary instrument of horizontal type. The sound-board measures a yard and a quarter in length; the breadth is in proportion and curved for the convenience of the bowing. On this board are laid six strings which have the whole range of the violin and the violoncello. In this way, I eliminate the gulf existing between the low and high regions of sound; thus the same instruments not only will play in the bass with many times the present power and resonance, but also will rise to the treble and there reinforce the whole volume of sound by taking part in the grand and broad progress of the musical narration."

"The sonority of this new instrument equals that of eight or ten violins, without impairing any of its qualities. The finer and more delicate shades are preserved. The sound of the A and D strings is greatly increased. The artist, comfortably seated before his instrument, loses none of his energy and can with ease develop all his virtuosity and expression. The bow is held quite comfortably, and the left hand works in a natural position and freely—as on the piano. The sound-board is almost flat, a little stretched by the sound-post which is of a size corresponding to the proportions of the instrument. The strings are attached to a horizontal, curved bar, marked with an "S" shape, which allows the strings to be stretched according to their length and the degree of their tension."

"Do you use any varnish?" I asked. "Some people claim that the varnish has an influence on the quality of an instrument."

"Misconception!" was his reply. "It has nothing to do with the tone and M. Caressa, the French luthier, has admitted to me that he often thought his violins sounded better before the final varnishing than after. So, I use none."

Moore insisted that, although his first trials seemed conclusive, he never pretended to have solved the problem and wanted merely to lead to a more minute investigation in the future. The scope of his initiative was not limited to the New power and still greater range could be added, the strings may be tuned in fifths, or in octaves, either in one group or

in two separate groups, realizing the whole compass of sounds from the lowest to the highest. Or both hands could play on the strings, the bow being worked by a pedal. The sound-board could also be doubled or tripled by superimposing one board upon another and joining them together by wooden sound-posts. Can one not expect modern engineering to accomplish wonders, and to enlarge upon a primitive idea?

"My instrument, as it stands to-day," Moore concluded, "is mounted on four legs and, thanks to its horizontal position, a large bow can be used, thus giving more force and sweetness to the strings. Every gradation of tone can be obtained, every intensity, every 'timbre,' even from the deepest to the highest harmonics, and in every range. In the face of a new idea, naturally, and especially if it seemingly upsets old and respected traditions, the public may be ex-

pected to say, 'It isn't true,' or 'It isn't new,' or, with a shrug of their shoulders, 'What does it matter?' This already happened about my double keyboard piano. But I don't worry. Let it be so. I leave the idea to the consideration of those musicians who know my name and my works."

Ten years have passed, and Emanuel Moor is no longer here to further his dream. But, in the meantime, the double keyboard piano has aroused attention, awakened discussions, gained enthusiastic endorsements, and achieved a gratifying measure of success. This should be an incentive for the furtherance of the experiments which, because of Moor's untimely death, have remained fractional and rudimentary. Epoch making results often have sprung from very modest beginnings.

Will the orchestra be modernized?

Army Song Book Makes Its Bow

(Continued from Page 44)

older sergeants of to-day's Army will recall, are in the books: *It's a Long Way to Tipperary*, *K-K-KATY*, *Pack Up Your Troubles in Your Old Kit Bag*, *There's a Long, Long Trail*, and *Where Do We Go From Here?* These songs were all dead ringers for popularity in 1917-18 and refreshed many a battle-weary spirit in the A.K.P. Over There has been omitted (perhaps out of deference to the views of the isolationists). Neither does one find *Mademoiselle from Armentières*, even in expurgated form, although *Colombo* is included—minus its risqué verses.

The Caissons Go Rolling Along, The U. S. Field Artillery Song, has a new streamlined parody version, indicating the mechanization of the Artillery, in keeping with the times:

If our engines go dead, won't our faces all get red?
With Caissons and horses all gone.
For the foemen of course, will yell at us: "Get a horse!"
Motor trucks with the pieces hooked on.

(Chorus)
Then it's: *Hight Hight! See! The Field Artillery.*
Sound off your Klaxon loud and strong!
S-Q-U-A-W-K! S-Q-U-A-W-K!
No more we'll go, with a team in tow,
If our motors keep buzzin' along.

There is also a parody verse to *K-K-Katy* which should appeal to

all the "buck privates" who are bandied aprons and sentenced to K.P. duty:

K-K-K-K-P,
Dirty old K-P.
That's the only Army job that I abhor,
When the m-m-moon shines,
over the guardhouse,
I'll be mopping up the k-k-k-kitchen floor.

The Army Song Program Grows Slowly

Although the Army song program in no way approaches as yet the excellence it reached in 1918, a few new leaders are turning up. However, there is a growing number of "hot" Army bands and soldier orchestras, who are rehearsing nightly at the larger camps and are luring the bashful barlarks and timid tentants from the barracks in leisure hours for an hour of rousing song.

The mission of the "Army Song Book" is to serve as a guide and inspiration to warm up the vocal cords of the soldiers. The book is designed primarily for the entertainment of the men, and its contents should prove a guarantee that singing contributes its quota of happy hours on off-duty periods. The leaders of our citizen Army now being trained recognize that music is just as important in its place for the men in uniform as tanks or Bren-guns, for builders as song and music that the soul of the new Army will be fused in 1941.

Due to space limitations caused by the increase in the size of the Music Section is lost, the article by Sidney Silber entitled "Crisis in Unusual Teaching Methods," announced for this month, has been withheld for a later issue.

AS IN VALUE, so also in sound, violins have three classifications. Some have a very sweet, responsive quality, but are so soft and delicate in volume of sound that they are "parlor" violins; they cannot be heard well at a distance. Then there is the so-called "dance" violin, which must be loud and responsive but not necessarily mellow in tone. Finally, we have the "concert" violin—loud, clear, mellow, and responsive.

The sound from a violin is caused by vibrating strings. This vibration is carried through the bridge and down the two legs of the bridge. The violin body is then vibrated; and these sound vibrations, both from the top and back of the body, are amplified there and thrown out through the "F" holes to the audience.

Again we find a curious condition. If the violin is not responsive, the sound will be held too long in the box and will appear quite loud to the player, who is close to it. It will, however, become muffled at a short distance. If the violin is well constructed, the sound vibrations will be thrown out clearly and distinctly to the distant audience, but will not seem so loud to the player. Thus it is apparent that the tonal qualities of a violin cannot be fairly judged by the one playing it.

In this connection, a peculiar situation arose here some years ago. A very good teacher had a child prodigy who was to give a recital in the largest auditorium in the city. The teacher arranged with a well known dealer to borrow a violin for the occasion. Several instruments were selected to be heard by competent judges seated at the rear of the auditorium. The boy played on the various violins, and all the judges made the same choice. They were appalled when they found that they had selected a very cheap "factory" violin. It was decided, however, that this violin would be used. The recital commenced. The violin could scarcely be heard. An embarrassing pause followed, while a good Italian violin was quickly substituted. It rang out sweetly throughout the entire hall. The judges had not considered the fact that they had first listened to the violins in an empty hall, while the recital was given before a large audience.

The Importance of Varnish

The skilled expert can usually classify a violin at once by its varnish. A poor varnish will deaden the tone. Definite characteristics are found in the varnishes used in each country, and even these characteristics are noticeable in the works of individual makers. The finest varnishes were those used by the earlier Italian makers. This varnish brought out the tone quality in their instruments to the best advantage, but the grace and perfection of line and the skill in workmanship also were there. Violins poorly made at that time, with varnishes of the same quality, did not possess the same excellent quality. It is believed that certain gums used in the manufacture of this varnish were obtained from trees that are now extinct. There are, however, many other violins made with different varnish that have a quality of tone and a value much higher than some of the Italian violins of that early period.

Shape and Size

All standard violins are made practically to the same dimensions. There are various fractional sizes for children and smaller players, but all full-sized violins vary only a little. Each master maker had his own slight peculiarities, but basically his work is identical with all other standard instru-



Violin by Nicolo Gagliano, Naples, 1730

The Paradox of the Violin

PART II

By J. S. Chamberlain

ments. While we find cases where the well known makers have experimented with different shapes and styles, these experiments were never successful. It is usually the amateur maker who hopes to make some wonderful discovery to revolutionize the art of violin making. Eventually, famous makers as well as amateurs discover that the standard set over three hundred years ago is still the best.

Whatever variations may be found in standard violins usually are in the thickness of the body. Another peculiarity exists here. In practically every case, the thicker the violin the smaller the tone. A violin that is comparatively thin through the body has a much louder and fuller tone than the one with a thicker body. This is also the case with strings. While it is possible to get a violin that is too shallow and with strings of too fine gauge, usually the thinner the body and the strings, the louder the tone. There seems to be a happy medium in practically all points of construction. The bass-bar can be too tight or too loose. The bridge may be too high or too low, too thin or too thick. Even climatic changes affect

the violin. In spite of all this, thousands of makers have not been able to improve upon the work done by Stradivari, over two hundred years ago.

Repaired Violins

The condition of a violin affects its value considerably. This statement also brings up many apparent contradictions. What may appear to be irreparable damage may be only minor in extent. What seems trivial may render the violin valueless. Perhaps the greatest peculiarity in this connection is that a violin, while an article of common use, is never spoken of as being "second-hand." Such a violin would be called either "used" or "old." Violin makers and dealers are always glad to have responsible musicians play on their new instruments, as much playing makes the instrument more mellow in tone and more responsive in playing. Even an old violin, as was the case with the instrument mentioned previously, should be used often to keep it from becoming more or less stiff and unresponsive.

Glué is used a great deal in making repairs. This glue offers another odd fact. It must be sufficiently strong to hold wood together tightly under heavy strain, yet it must permit this glued wood to be separated when desired. Occasions often arise when it becomes necessary to take off the top of a violin or (Continued on Page 460)

VIOLIN

Edited by Robert Braine

Musical Advance in Uruguay and Brazil

TRAVELOGUE No. 4

By Maurice Dumesnil

French Pianist and Conductor

WHEN THE FIRST SPANISH navigators entered the estuary of what seemed to be a mighty river, the sailor on watch in the foremast turned back and shouted: "Monte vidio" ("I saw a mount!") The name remained.

Montevideo, delightful capital of Uruguay, nestles in the shadow of the "Cerro," the hill guarding the entrance of the River Plate. Despite the bustling activity of its central districts, reminiscent of a northern city, the citizens are by no means overcome by the modern complex of "hurry." Quite to the contrary: one finds here, among other affinities with France, the custom of closing down all business at lunch time and for two hours. Everything then dies down, and a great tranquility descends upon everyone—until people come out again and occasionally stop to express the "friendship of the heart" in greeting a friend, or to sip a café and a cordial in an open air restaurant.

Starting at Pocitos, which is part of the city itself, is a succession of resorts and beaches comparing favorably with any bathing centers in the world. Carrasco, neat and sparkling with its pine trees, its shady avenues lined with cozy chalets, and its golf and tennis clubs, reminds one strongly of the elegant French resort, Cabourg, in Normandy. There is also a "theater of nature" in a clearing of the forest, which during the summer months becomes the scene of many musical activities. Thousands flock there to hear concerts, operatic performances, and ballets given by the personnel of the S. O. D. R. E.

These initials stand for "Servicio Oficial de Difusión Radio Eléctrica," the organization which occupies front rank in the artistic life of the capital. Since at the present time it is unique of its kind in all South America, a detailed description of its structure is in order. Supported by the government, the S. O. D. R. E. enjoys a security and an independence which enable it to achieve notable artistic results. It has realized, in fact, what other South American countries are still striving for. It will be recalled that in preceding articles I mentioned, for instance, the excellent National Symphony Orchestra of Lima, Peru, to which however a

chorus and a ballet remain to be added; the new law passed in Chile providing funds for a future "Institute of Musical Extension" combining these three elements with a national radio; and the much lamented absence of a similar organization in Buenos Aires, outside of the Colón Theater.

It was Uruguay's good luck that, seven years ago, the powers already realized what a powerful instrument of cultural influence an institution of this kind would represent. Until then, conditions in Montevideo were hectic as regards the orchestra. I remember six performances given years ago by Isadora Duncan, at which I contacted some seventy musicians picked at random from miscellaneous sources, professionals mixed with conservatory students or soldiers from military bands. To per-

fectly, I noticed at each rehearsal about one half new faces among the orchestra, and the same happened at the concert itself when even the solo violinist and double-bassoonist were substitutes who knew not one note of the capital parts allotted to them in Dukas' *Sorcerer's Apprentice*. Luckily, the public knew these shortcomings and, besides, was not educated and discriminating as it is to-day.

Uruguay's Excellent Symphony Orchestra

These souvenirs came to my mind as I recently assumed leadership of the S. O. D. R. E. orchestra, which is now a beautiful, all professional body of one hundred members, ranking in quality somewhere near the Detroit, Cleveland, Cincinnati or Minneapolis Symphony Orchestras. This



(Above) THE HEART OF MONTEVIDEO—Avenida 14 de Julio. (Left) THE S.O.D.R.E. ORCHESTRA IN MONTEVIDEO.—This photograph was taken at the rehearsal of Dr. Evangeliste Lehman's internationally successful symphonic and choral legend "Thérèse de Lisieux," under the direction of Maurice Dumesnil.



form Tchaikowsky's "Pathétique," Beethoven's "Seventh," Schubert's "Unfinished" and César Franck's "D minor" with such a heterogeneous band was no easy job.

Conditions had hardly improved several years later. On one occasion Artur Rubinstein was soloist, playing in his inimitable fashion the "Concerto in G minor" by Saint-Saëns and that most Spanish of all Spanish works, "Nights in the gardens of Spain" by Manuel de Falla. Six rehearsals ought to have proved sufficient to secure a reasonably decent performance; unfortunately,

discipline is very strict; the musicians must be present ten minutes ahead of time, and seated five minutes before the hour of the rehearsal which starts punctually. Failure to comply is punished first with a fine, and permanent exclusion if it occurs repeatedly. The mixed chorus consists of eighty voices and is submitted to regular rehearsals. Moreover, there exists a school of choral singing where free tuition is given to aspirants who in time are called upon to fill vacancies. This department is in care of the excellent musician and expert choir director, Domingo Dente. Finally, the ballet school proves to be very popular, judging by the great number of applicants of both sexes who seek admission.

When it established the S. O. D. R. E., the government purchased the Urquiza theater, Montevideo's largest, remodeled it adequately and made it its home. The main auditorium seats two thousand and has an up-to-date platform as well as acoustical equipment. The library of records, with scholarly Kurt Lange as its custodian, is the finest and biggest in South (Continued on Page 488)

PRELUDE

FR. CHOPIN, Op. 28, No. 5

The Preludes of the great Polish master, while miniature in form, range from the lyric to the bravura in style. This prelude calls for a light and flexible right and left hand technique to bring out the quaint and chime-like effects of the piece.

Grade 7. Allegro molto M. M. ♩ = 84

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp). The time signature is 3/8. The tempo is 'Allegro molto' and the metronome marking is 'M. M. ♩ = 84'. The dynamics are 'p e molto leggiero'. The score includes various fingerings, slurs, and articulation marks throughout. The first system includes a 'cresc.' marking. The second system includes a 'dim.' marking. The third system includes a 'p' marking and a 'cresc.' marking. The fourth system includes a 'dim.' marking. The score features various fingerings, slurs, and articulation marks throughout.

Arranged by William M. Felton

VALE FANTAISIE

Although Franz Schubert died in 1828, three years after Johann Strauss was born, there is already in the music of the great classical composer that melodic "something" which we call the essence of the Viennese waltz. This very playable composition of Schubert's best waltz melodies is educationally useful and melodically charming. Grade 34.

On Themes from the Waltzes of
FRANZ SCHUBERT

Moderately fast M.M. $\text{♩} = 138$

The first section of the musical score is in 3/4 time, marked 'Moderately fast M.M. $\text{♩} = 138$ '. It begins with a piano (*mf*) dynamic. The melody in the right hand features eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The left hand provides a harmonic accompaniment with chords and single notes. Performance markings include 'poco rit.' and 'mp a tempo'. The section concludes with a 'With sentiment' instruction and a key signature change to one flat (B-flat major/A minor).

Gracefully $\text{♩} = 54$

The second section is marked 'Gracefully $\text{♩} = 54$ ' and begins with a mezzo-piano (*mp*) dynamic. The tempo is significantly slower than the first section. The melody is characterized by wide intervals and a graceful, flowing quality. The left hand continues with a steady accompaniment. The section ends with a 'Ped. simile' marking.

In Viennese style $\text{♩} = 60$

The third section is marked 'In Viennese style $\text{♩} = 60$ ' and begins with a mezzo-piano (*mp*) dynamic. It features a more rhythmic and dance-like melody. Performance markings include 'poco rit.' and 'Ped. simile'.

Joyfully $\text{♩} = 58$

The fourth section is marked 'Joyfully $\text{♩} = 58$ ' and begins with a mezzo-piano (*mp*) dynamic. The tempo is moderate, and the melody is lively and cheerful. The left hand provides a rhythmic accompaniment. The section concludes with a final cadence.

Ped. simile

Lightly (Tyrolean) $\text{♩} = 50$

mp

mp

f

mp

Capriciously $\text{♩} = 69$

poco rit

mp

Ped. simile

mp

Più mosso

f

Grade 3.

MENUET ANCIEN

STANFORD KING

Tempo di minuetto M. M. ♩ = 126

p

mf

pp

ppp

DRIFTING BLOSSOMS

Grade 3½.

A. R. OVERLADE

Valse moderato M. M. ♩ = 132

The first section of the musical score is marked "Valse moderato" with a tempo of 132 beats per minute. It consists of two systems of music, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system begins with a piano (*pp*) dynamic. The melody in the treble staff features various ornaments, including grace notes and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The second system continues the piece, ending with a "Fine" marking.

Più mosso

The second section of the musical score is marked "Più mosso". It also consists of two systems of music, each with a treble and bass staff. The key signature remains two flats, and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The melody in the treble staff is more active than in the first section, featuring many sixteenth and thirty-second notes. The bass staff continues with a steady accompaniment. The second system concludes the piece with a "D.C." (Da Capo) marking.

SUMMER CLOUDS

Grade 3.

Andante tranquillo con moto M. M. ♩ = 152
Fleecy masses float across the sky

MYRA ADLER

p *L.H.* *R.H.* *cresc.*

Più mosso

p *L.H.* *R.H.* *accel.* *a tempo*

Glisten in the sunshine

a tempo *L.H.* *R.H.* *rit. molto* *p* *L.H.* *L.H.*

simile *p* *cresc.*

Più mosso *rit. ed. dim.* *L.H.* *R.H.* *a tempo*

The first system of the musical score for 'Lonely Holiday' consists of two staves. The right hand (treble clef) features a melodic line with chromatic movement, marked with 'p' (piano), 'rit' (ritardando), 'a tempo', and 'L.H. mf'. The left hand (bass clef) provides a harmonic accompaniment with chords and moving lines, marked with 'p', 'mf', and 'pp' (pianissimo). The system concludes with a double bar line and a repeat sign.

LONELY HOLIDAY

This is a fresh and interesting study in the much used chromatic harmonies of to-day. Be very careful to sustain the half notes in the right hand for their full values. Careful use of the pedal tends to blend these harmonies very effectively. Grade 4.

Moderately M. M. ♩ = 92

ARTHUR THOMAS

The second system of the musical score continues the piece. It features two staves with complex chromatic harmonies. The right hand has a melodic line with 'rit' and 'a tempo' markings. The left hand has a bass line with 'mf' and 'mp' markings. The system includes first and second endings, marked with '1' and '2'. The piece concludes with a 'Fine' marking and a double bar line.

FAIREST OF THE FAIR

MARCH

Grade 3.

In march time M. M. ♩=96

JOHN PHILIP SOUSA

Arr. by John W. Schaum

The musical score is written for piano and includes the following details:

- Tempo:** In march time M. M. ♩=96
- Key Signature:** One flat (B-flat major or D minor)
- Time Signature:** 4/4
- Instrumentation:** Piano (indicated by the grand staff notation)
- Dynamic Markings:** *ff* (fortissimo), *mf* (mezzo-forte), *p* (piano), *leggiro* (moderato), *f* (forte), *ff* (fortissimo).
- Articulation:** *brillante* (brilliant), *staccato* (staccato).
- Rehearsal Marks:** 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.
- Figured Bass:** Numbers 1 through 5 are placed below the bass line in various measures, likely indicating fingerings or specific harmonic figures.

dolce
f
f *Fine*
f *pp* *f*
pp
D.S.

THE BROOKLET

Grade 4.

Allegro M. M. $\text{♩} = 72$

CEDRIC W. LEMONT

Ped. simile

p

f

f

f

f

scintillante

First system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs with fingerings 2, 1, 3, 2, 4, 3, 2, 1, 3, 2, 4, 3, 2, 1. Bass staff contains chords with fingerings 4, 3, 2, 1, 4, 3, 2, 1. Dynamics include *dim.* and *rit.*

Second system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs. Bass staff contains chords. Dynamics include *a tempo* and *mf*.

Third system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs. Bass staff contains chords. Dynamics include *p*.

Fourth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs. Bass staff contains chords. Dynamics include *p*.

Fifth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs. Bass staff contains chords. Dynamics include *mf*, *mp*, *p*, and *f*. Hand indications include *L. H.*, *R. H.*, and *L. H.*.

Sixth system of musical notation. Treble and bass staves. Treble staff contains sixteenth-note runs. Bass staff contains chords. Dynamics include *dim.*, *p*, and *standardo*. Hand indications include *L. H.* and *R. H.*. A note is marked *without retard*.

VOCAL AND INSTRUMENTAL COMPOSITIONS

DANIEL S. TWOHIG

THE LITTLE GARDENS

GUSTAV KLEMM

Andante moderato

mf

1. God bless the lit-tle gar-dens,
2. God bless the lit-tle gar-dens,

poco rit

a tempo

So sweet with sum-mer rain, God bless the gold-en sun-shine That makes skies blue a - gain;
When comes the day's soft close, When song-birds seek their bow-ers, A sleep each dew-kiss'd rose;

poco rit

1. Touch each ten-der blow-som, Filled with crys-tal dew, And God bless that lit-tle gar-den sweet - Where
Keep the bright moon-beam-ing, in star-gemmed skies a - bove, And God bless that lit-tle gar-den

a tempo

poco rit

incalzando

first, dear, I met you. sweet That holds our

a tempo

poco rit

incalzando

poco a poco rit e cresc. *ff largamente* *dim e rit* *mf*

dream of love, Oh, God bless that lit-tle gar-den That holds our dream of love.

poco a poco rit e cresc. *ff largamente* *dim e rit* *mf*

Thomas Ken

TEACH ME TO LIVE

CLARENCE KOHLMANN

Andante espressivo

mp VOICE

ORGAN
or
PIANO

Glo - ry to Thee, my God, this

night,

For all the bless-ings of the light:

Keep me, O keep me, King of Kings, Be-neath the

shad - ow of Thy wings, —

For-give me, Lord, for Thy dear Son, The ill — which I

this day have done;

That with the world, my - self and Thee, I, ere I sleep,

at peace may be, — at peace may be.

mf **Jubiloso**

Teach me to live, that I may dread The grave as lit-tle as my bed;

Teach me to die, that so I may Rise glo-rious at the judg-ment day, Rise

poco a poco *cresc.*

allargando molto *ff*

glo-rious at the day, the judg-ment day.

allargando molto *ff*

DREAM OF LOVE

FRANZ LISZT
Arr. by Carl Webber

E♭ Alto Sax. or E♭ Clar. (upper notes)
E♭ Horn or Alto (lower notes)

Moderato

PIANO

p *cresc.* *f* *mf* *1* *113*

AUBADE

HOWARD S. SAVAGE, Op.10

Prepare Sw. St. Diap. 8; Oboe 8'
Gt. Geigen Diap. 8'
Ch. Dulciana 8'
Ped. Bourdon 16' to Ch.

Hammond
Organ
Registration

(A2)	(10)	00	3676	532
(B)	(11)	00	3218	410
(A2)	(10)	00	7682	000

Moderato

D#(4) Tremulant 1/2 - Chorus control on

Manuals

Pedal

Sw. add Flute 4' on repeat
Ch. add Ch. 8' on repeat

D(1)

Ped. 3-1

POCO MOSSO

(P) (5) Chorus control off

Sw. Sal. Voix celeste 8'
Ch. add Ch. 8' add Mel 8' on repeat

(D) (4) (P) (6) on repeat

Up to Sw.

rit.

TEMPO I

(A2) (10) Chorus control on

Gt. Doppel Flute 8' on repeat
Sw. St. Diap. Vox add Strings on repeat

rit.

a tempo

(B) (4) (11)

Bourdon Dulciana uncoupled

rit.

a tempo

cresc.

molto rall.

p

GAVOTTE

FROM THE FIFTH FRENCH SUITE

SECONDO

JOHANN SEBASTIAN BACH
Arr. by Evelyn Townsend Ellison

Allegro M. M. $\text{♩} = 84$

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MARCH OF THE WEE FOLK

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SECONDO

Lightly—in march tempo M. M. $\text{♩} = 144$

JESSIE L. GAYNOR
Arr. by Dorothy Gaynor Blake

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GAVOTTE

FROM THE FIFTH FRENCH SUITE

PRIMO

Allegro M.M. $\text{♩} = 84$

JOHANN SEBASTIAN BACH

Arr. by Evelyn Townsend Ellison

First system: Treble clef staff begins with a treble clef and a key signature of one sharp (F#). The piano staff begins with a bass clef and a key signature of one sharp (F#). The tempo is Allegro, M.M. 84. The score includes dynamic markings such as *mf*, *p*, *cresc.*, and *f*. Fingerings are indicated by numbers 1-5 above the notes.

Second system: Continuation of the Gavotte, featuring more complex melodic lines in the treble and supporting bass lines in the piano.

Third system: Continuation of the Gavotte, ending with a final cadence in the treble and a sustained bass line.

MARCH OF THE WEE FOLK

PRIMO

JESSIE L. GAYNOR

Arr. by Dorothy Gaynor Blake

Lightly-in march tempo M.M. $\text{♩} = 144$

First system: Treble clef staff begins with a treble clef and a key signature of one sharp (F#). The piano staff begins with a bass clef and a key signature of one sharp (F#). The tempo is Lightly-in march tempo, M.M. 144. The score includes dynamic markings such as *mp* and *mf*. Fingerings are indicated by numbers 1-5 above the notes.

Second system: Continuation of the March of the Wee Folk, featuring a lively melody in the treble and a steady bass line.

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto M.M. $\text{♩} = 112$

Violin

Piano

The musical score is written for Violin and Piano. It begins with a key signature of one sharp (F#) and a time signature of common time (C). The tempo is marked 'Allegretto M.M.' with a metronome marking of 112. The score is divided into six systems, each containing a Violin staff and a Piano staff. The Violin part features various dynamics including *p* (piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo), along with fingerings indicated by numbers 1 through 6. The Piano part provides harmonic support with chords and arpeggiated figures, also marked with dynamics like *p*, *mf*, *f*, and *pp*. The piece concludes with a double bar line in the final system.

B♭ CLARINET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

p *mf* *mf* *p* *f* *p* *p* *pp*

B♭ TRUMPET

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

p *mf* *mf* *p* *f* *p* *p* *pp*

B♭ TENOR SAXOPHONE

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

p *mf* *mf* *p* *f* *p* *p* *pp*

TROMBONE ♭ or CELLO

QUEEN'S ROMANCE

FRANZ JOSEPH HAYDN

Allegretto

p *mf* *mf* *p* *f* *p* *p* *pp*

BOURRÉE

SCORE

From the Overture No. 3 in D major
 Quintet for Flute, Oboe, Clarinet in B \flat , Horn in F, and Bassoon

JOHANN SEBASTIAN BACH

Arr. by Preston Ware Orem

Allegro moderato

Flute

Oboe

Clarinet in B \flat

Horn in F

Bassoon

mp

p

mf

This page contains musical notation for a five-part setting, likely a string quintet or a vocal ensemble. The notation is arranged in three systems, each with five staves. The key signature has one sharp (F#), and the time signature is 4/4.

First System:

- Staff 1: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *cresc.* (crescendo).
- Staff 2: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *cresc.* (crescendo).
- Staff 3: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *cresc.* (crescendo).
- Staff 4: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *cresc.* (crescendo).
- Staff 5: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *cresc.* (crescendo).

Second System:

- Staff 1: *f* (forte), *mf* (mezzo-forte).
- Staff 2: *f* (forte), *mf* (mezzo-forte).
- Staff 3: *f* (forte), *mf* (mezzo-forte).
- Staff 4: *f* (forte), *mf* (mezzo-forte).
- Staff 5: *f* (forte), *mf* (mezzo-forte).

Third System:

- Staff 1: *mf cresc.* (mezzo-forte crescendo), *f* (forte).
- Staff 2: *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte).
- Staff 3: *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte).
- Staff 4: *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte).
- Staff 5: *mf* (mezzo-forte), *cresc.* (crescendo), *f* (forte).

DELIGHTFUL PIECES FOR YOUNG PLAYERS

OUR FLAG

Grade 2½

Moderato M. M. ♩ = 63

MYRA ADLER

Our flag is made with stars and stripes, It's Red and White and Blue, I like to see it fly-ing high, I know that you do too. We love the song A-MER-I-CA, I'll play it now for you, Let's sing and proud-ly wave our flag. The Red, the White, the Blue. My coun-try 'tis of thee, Sweet land of lib-er-ty, Of thee I sing. Land where my fa-thers died, Land of the Pil-grim's pride! From ev'-ry moun-tain side, Let free-dom ring!

AMERICA
M. M. ♩ = 84

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CALL OF THE OLD DRUM

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Grade 2.

With good rhythm and much snap M. M. ♩ = 96

MARIE SEUEL-HOLST, Op. 35, No. 3

Run-tum-tum, Run-tum-tum Run-tum. "Come, come, come," cries the drum, "Let's go march-ing!" Rat-tat-tat, Rat-tat-tat, "all out!" very loudly less loudly in time very loudly softer and softer (and so back in the attic)

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THE EDITOR

TROPICAL BREEZES

Grade 2½.

LEWELLYN LLOYD

Tempo di Valse M.M. $\text{♩} = 60$

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BAND CONCERT AT THE FAIR

Grade 2½.

RICHARD LANGLOW

Allegretto M.M. $\text{♩} = 96$

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TECHNIC OF THE MONTH

ETUDE IN THIRDS

Allegro risoluto M.M. ♩ = 88-104

With lesson by Dr. Guy Maier on opposite page.

CARL CZERNY

Grade 4.

The musical score is written for piano and consists of 25 measures, numbered 1 through 25. It is in 3/4 time and features a treble and bass staff. The music is characterized by dense, rapid chordal patterns in thirds. The key signature is C major for measures 1-20 and B-flat major for measures 21-25. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line at measure 25.

LIKE OCTAVES, "DOUBLE NOTES" are neglected stop-children of the pianist's family. This is unfortunate, for they play such an important part in our technical life. Every time we play two tones simultaneously with one hand—thirds, fifths, sixths, octaves—we are playing double notes. There wouldn't be much left to piano playing, would there, if each hand played only one note at a time? So, what is more important than a good double note technique?

The secret of good double thirds lies in (1) the rotational balance of arm and hand; (2) fingers kept close to keys (never play thirds with stiff, high fingers); (3) quiet hand and arm.

Try this. First, play a soft third with 1-3, holding the keys down afterward by the weight of the arm balanced lightly over the finger tips. Then (hand held rather high) rock the arm several times, slowly, from the third finger to the first—just like balancing your body from one foot to the other. This is rotary balance.

Now play this exercise softly with forearm rotating toward a lightly accented thumb:



Also use 2-4 and 3-5, still rotating toward the thumb, even though you

The Technic of the Month

Conducted by *Guy Maier*

Thirds in Five Finger Groups

do not play it. The accent shows the rotational direction.



Then, make various trill combinations:



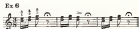
Now, as in last month's octave exercises, rotate more sharply in grace notes:



Finally, play as "regular" thirds:



You are now ready for the preparatory exercises to this month's study. Practice these very slowly and very fast, short and long groups, thus:



Now omit the holds (—); also work at left hand alone; and hands together, parallel and contrary; finally, in C-sharp major.

This month's study (Cherry-Liebling, Vol. III, No. 1) is one of the most useful, concentrated etudes I

know for five finger thirds; it is also an excellent study for sharp, brilliant up-chords. Note the fingering of the thirds: 1-3, 2-4, 3-5; always avoid 1-2, followed by 1-3 in legato thirds, scales as well as shorter groups.

Practice the study in the following ways:

1. Memorize; play slowly and quietly without looking at keyboard. A helpful tip on memorization is to know that the top voice of each first ascending third (Measures 1-6) always begins on the *third* of the chord; top voice of descending thirds (Measures 9-16) begins on the fifth.

2. Still playing slowly, count aloud by "ands"; play chords very sharply *accents* and thirds softly *legato*.

3. Play chords alone; think of both chords to be played as you count the rests, thus:



4. Play in four-four rhythm. Count it! This is to give ample time to play both chords solidly.



5. Practice, pausing thus:

(Continued on Page 499)

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Vocal Presentation

(Continued from Page 432)

should be done only with the composer's consent; or, if this is impossible to obtain, the singer should consult an authority.

Interpretation is an important part of presentation, because the singer in emitting beautiful tones, and revealing personality, soul, and atmospheric coloring, is doing merely to portray the character of the composition. But not every singer interprets well. He may lack experience, musical background, good taste, sense of poetic phrasing, dramatic concept, and similar attributes. I have always felt that it is a good idea for a teacher, when giving a new song to a pupil, to ask him to study it carefully and try to render his own interpretation. If it is a good one, the teacher should not attempt to change it, even though it may be an entirely different conception from his own. In this way, the talented student is encouraged towards creative work rather than a mechanical copy of his teacher's version.

Your particular way of expressing yourself is individual. It is not exactly the same as that of any other being. If hundreds of singers should have precisely the same ideas of interpreting any song, the same tempo, accent, effects of any kind, the individual interpretation of a great artist would never give the same result. It is because of this individuality that one's own qualifications can be made distinctive.

In order to secure and hold the full attention of an audience, and to create the interest needed, the artist must make each auditor sense the proper mood. No emotion stirs within the listener if it is lacking in the artist. No happiness is present with the singer looking mournful. No sadness touches the soul without pathos in the performer.

The Importance of Good Diction

The singer should always consider the fact that the audience seeks to know the story of the song. This can be realized only by simplicity, color, meaning, and clear diction. Nothing is more annoying to those who wish to understand the words than indistinct enunciation. In large concert halls, with the hearers at a distance, it is necessary to exaggerate the articulation both of vowels and of consonants, and especially the latter. Sometimes poor diction is due to the singer's desire to show volume and power. In general, I believe that such a fault has become so prevalent that the average audience is accustomed to it and, therefore, expects to hear only the music. Such a handicap really detracts from the value of the composition and the effects of its rendition. To convey the proper im-

pression to an audience, comprehension of the text is every bit as important as appreciation of the beauty of the music.

Too many singers make effects that are inartistic, or cheap, and seek applause through freak offerings, the display of exaggerated efforts, and even vulgarities, in their desire to appear different and be talked about.

Applause must be obtained, if necessary, through great offerings, not by the use of exaggerated efforts.

With many other teachers, I deplore the desire, on the part of young, unprepared students, to rush into public appearances.

The innate rush of the American is responsible for these premature appearances. The late W. J. Henderson, distinguished music critic, often deplored this mistake, declaring that urgency and speed seemed instilled at birth. The would-be prima donna desires the glaring footlights and popular applause. Often the undeveloped singer seeks the thrill of a public concert, only to find that his slight appearance results in no worthy accomplishment. In fact, it usually brings much discouragement.

A pupil once came to me and announced that she had the opportunity to appear in a leading rôle at the Metropolitan Opera House. (This was many years ago, but have there been no similar cases since?) She was not ready for a debut, but I could do nothing to dissuade her. She and I agreed, but no one else to say.

"Only for one consecutive appearance." The same thing happened to another ambitious but unprepared student. She was able to arrange for an appearance at a Sunday night concert, also at the Metropolitan. She never sang there again, nor do I know where she came out. Her and the ambitious opera debutante simply dropped out of musical circles.

Out of many such experiences, I will mention one which may interest young aspirants for distinction in the musical field. A young woman came to my studio, and wished to sing for me. As she never had been my pupil, I asked her for what reason she came. She made the usual reply: "I want you to tell me what you think of my voice."

"Wait a moment," I told her. "Do you mean that you wish my candid opinion of your voice, your method of singing, everything?"

"Yes." "Then I will give it. But do not look for flattery. I may tell you that I am an optimist. I do not look for faults, do not try to find something to criticize, but if you are sure that you really wish it, I will tell you just what I think."

"That is exactly what I want," she persisted; and then she sang for me. "You have a good voice.—" I began truthfully.

But she interrupted me: "Good? I

have been told that I have a beautiful voice."

"That is a matter of opinion. My opinion is that it is a good voice, but you have certain faults," and I was about to enumerate some of them when she again interrupted:

"I have also been told that I am an artist, and quite ready for public appearances."

"That is not my opinion."

"Well, if a prominent concert manager is willing to introduce me to the public now, it would seem that if he is satisfied with my singing, I must be good."

"Yes, it would seem so, but who is this manager?" And, when she had named a sufficiently well known agent, "You say he is ready to manage you?"

"Yes," haughtily.

"Are you paying him anything?" I asked.

"Certainly I am. Five thousand dollars. He has to get out circulars, advertise me, get my name known all over the country—"

"Does he guarantee you a certain number of concerts?"

"No, of course not. The money is to introduce me to the public, through the newspapers, circulars, and that sort of thing."

"Well," I said, "it seems to me he might better take the entire amount of fees obtainable for concerts, in which you take part, rather than give such a sum to him with no guarantee of appearances."

Her answer was: "Well, if those terms are satisfactory to me."

"What more could one say? I have no doubt that she paid the money, and equally no doubt that she was never heard of. She had a good, but not a beautiful voice, and various defects, which probably could have been overcome by study. Of course she was not ready for appearances in public."

No uncommon among our American singers is another strange occurrence. Let us say that one who possesses a lovely singing voice has just finished a most artistic recital program, and an admirer is one of the first to go behind the stage to congratulate her. She is to be thanked in a most unattractive speaking voice. Americans have heard singing voices; some that are naturally good instruments, others that are well trained. But there are also quantities of most atrocious speaking voices. Is there anything more unattractive than the nasal, rasping speech so any child could be with care, this fault. Parents and school teachers neglect doing so, either because they give it no attention, or because they themselves have the same defect. In the case of an adult, because of long habit, it is much more difficult to overcome. Yet a good speaking organ is always most impressive, and is socially an inestimable asset.

There is no voice whose bad quality cannot be improved through thought and cultivation, and one should not neglect what should be considered one of the greatest essentials.

Our schools can be most important factors in cultivating musical taste; and, without questioning the improvement in this respect is shown in a great number of schools. This will continue to prove more and more beneficial so that, in the future, music may become a major factor with all educators, and the United States become a truly musical nation. Could anything be more ideal?

Can any other art surpass music for the great pleasure that it gives? After more than fifty years of musical life, I can answer: "No."

Film Music That Musicians Like

(Continued from Page 445)

musical notations. But they had a love of fun and a natural gift for music. Thus, when they had parties, after work, they would pool their own resources to hire an old, broken-down piano for the festivities. The self-taught pianists who sat down to play, revealed rhythmic patterns that lay in their blood or, at the best, they had picked up on some old drum or tom-tom at home. This insistent, repetitive bass, or drum rhythm, of eight-to-the-bar, constituting the basis of boogie-woogie playing to-day. Unlike the spirituals, or the work songs which are the foundations of jazz, boogie-woogie is entirely an instrumental development.

The more sophisticated elements in our civilization first heard boogie-woogie music from the traveling and West. And, others—composed of white men in blackface make-up who gathered in their Negro musical materials at their source and made those early songs and their instrumental counterparts, extremely popular, all over the country. To-day, a new wave for boogie-woogie music has sprung up, largely through the efforts of Caucasian performers and composers, like Raye and Prince. This medium, the supreme exponents of it were still conceded to Smith, "Crippled" like "Pinetop" Roll, Martin, Meade Lux Lewis, and others. This curious medium is common to be recognized as an authentic form of folk-music. Hughes Panassé has explored it scientifically in his 1936, *Hot Jazz*, "not" published and musical observer, has taught himself boogie-woogie virtuosity and this new art form. Edwin Maccompanist for Mme. Flanagan, is an enthusiastic boogie-woogie fan.

THE MUSIC QUESTIONS

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonyms given, will be published.

Tempo Rubato, Swells and Diminuendos in Vocal Music

Q. I have obtained such valuable information from Frederick Wadsworth's book on "short notation," and I thank you for the wonderful help it has been to me. I was soprano and director of a choir, and there are some points that people are not aware of.

1. The former singer taught the choir to make crescendo and diminuendo upon the long notes. One day he observed "What would you call for this effect?"
2. Where can tempo rubato be employed?
3. Is it good to possess a high note when it occurs on a vocal line?
4. In singing and directing at the same time, I find it necessary to keep the number of counts for each phrase (breath) since some of the singers cannot see me.
5. When is it advisable to use a ritard leading to a pause?
6. When there are pauses after certain words of a phrase, but it is possible to sing the whole phrase in one breath, how should the phrase be interpreted?

In the following composer's books mark the number of counts in parentheses and the pause and whether you would make a ritard! Here follow advice, examples or quotations from different compositions.—E. V.

A. It has always been a mystery to us why many choral conductors insist themselves to many liberties not insisted by the composer. Often this method is designated as "originality." To us it is but a device to show off and even toward impudence. Surely the composer is enough of a musician to indicate just that he wishes in his song upon conducting. Richard Wagner protested strongly against such deliberate distortions of phrase and tempo, and called them "effects without cause." In performing some of the works of the old masters, who have indicated just what they wanted in detail, there might be some shadow of excuse for it. But the modern composer must show upon the paper what he desires, indicating it by means of musical marks and specific changes by means of the letters from *PPP* to *FFF*, and the phrasing by means of slurs. He further indicates tempo changes by means of words, *ritard*, *accelerando*, *subito*, *piu mosso* and other terms. He also indicates when *ritard* or *accelerando* is a *diminuendo* upon a single note, he indicates it by the symbol < . If you will impudently follow his directions, you cannot go far wrong.

A. This letter effect, when done too often, becomes an unpleasant mannerism which leads to monotony.

Q. Knowing the tempo rubato too often is another unpleasant mannerism, especially in vocal music. Occasionally it is used before a high note, but beware of making a habit of it.

A. What should one pause upon a high note written upon a weak beat, unless the composer, just to show off a high note.

A. Of course you must indicate, at rehearsal, the number of beats given to each pause when you both play and conduct, because you are not alone with all the singers, and you point out. When you direct alone and want to play, the motions of your hands will indicate the length of the pause.

A. In modern music the composer usually indicates whether or not he wants a ritard leading to a pause. In the older music you will have to trust to your own judgment and understanding.

A. The comma is used to indicate two clauses that are of a symmetrical clause and, indeed, a slight pause or difference in the sense of the words. In the first case you need not breathe in. In the second a short breath is usually in order.

It is impossible for us to suggest to you the number of beats to a measure. It all depends upon the mood of the composition, its period in the history of the music, the character of the man whose music it is, and your own conduct. Trust yourself to make the mark look as desired. Among the *francs*, and the sign > , you receive the marvelous code to

Richard Strauss's "Tod und Verklärung" after the terrific passages which portray the victim's death, short sections of the *Verklärung* move into the orchestra and gradually rising to the very highest instruments—like a star struggling to gain to rise from the grave. At last long the full *Verklärung* motive peels out, with all the tremendous courtesy of the modern orchestra. Twice thus this motive is heard, each time with a new and startlingly beautiful harmonization.

The passage and the whole work with the long sustained and simple chord of G major, distributed over the entire orchestra, commencing *F*, peeling to *F* and dimming in scale to *F*. The last hundred or so bars of this truly great composition produce an effect almost unparalleled in modern music. You are so familiar with this work, obtain the full score and study it well. Also, please read Wagner's essay upon "Conducting."

False Teeth, Tonsillotomy

Q. *Do false teeth (partial) impair the voice? Have there been any famous singers who were without their natural teeth? Have there been any famous singers who were outstanding after the removal of their tonsils?—J. V.*

A. If the false teeth are correctly fitted, so that the patient does not notice during the production of tone, and if there are no unusually large apertures between the teeth, there is no reason why you should not sing. Certainly an experienced dentist, 2. If your tonsils are diseased have them out at once. Surely you do not wish to carry in your throat a source of infection, which may impair your health. Plenty of famous singers have had their tonsils removed with no ill effect whatever. It is not within our province to mention them by name. Please read our answers concerning Tonsillotomy in previous issues of The Etude.

His Voice Shaken

Q. *I am fifteen years old, and my voice range is from the F above middle C to the F two octaves below. My voice never rises above middle C. I wonder whether it is a treble or a contralto. I have found it take for a boy's voice, and I should like to know whether I should be raised into soprano?—B. H.*

A. The words tremolo and vibrato are often carelessly used by writers on vocal subjects. If the shake in the voice is so pronounced and so rapid as to make the pitch difficult to determine, we should call it a tremolo. The effort to avoid it. If the shake is less pronounced and the pitch well determined, it might be called a vibrato. It is much better to keep your voice as steady as possible. A. It all depends upon the boy's voice nature more quickly than others. Some boys mature more quickly than others. A boy's voice seldom completely matures before he is twenty-one. In your voice case, I suggest care. 2. Every physical action requires a muscular contraction followed by a release. This is quite true of making the pitch. This is a very complex process requiring coordination of the vocal muscles, the pitch producing muscles and the speech producing muscles. Some of these are under the control of the will, and some are not. None of them will be easily fixed, but they all follow the general rule of alternately contracting and releasing. In the November, 1939, issue of The Etude there is a splendid article by Albert Ruhl, explaining these things and some of the muscles and cartilages to which they are attached. You may read it, study it carefully, and learn from it. To be able to make all these muscles and cartilages work together might enable you to push the maximum in the anatomy of the larynx. Whether or not it would help you to sing would be determined by the amount of it you understood. To sing well one must have a clear and logical mind as well as a good voice.

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Finding Opportunity on the Concert Stage

(Continued from Page 443)

that there was an artist who possessed, beside an outstanding voice, the personality, the dignity, the integrity that should command attention.

During the intermission, I went backstage and said I would like to talk business to her. Miss Anderson knew my name and seemed pleased. But—and here you have a characteristic picture of Marian Anderson—she made one condition: although she was no longer under contract to her recent American managers, she felt it would be courteous to cable them before committing herself to anyone else; until their reply was received, she would talk no terms—either through or without me. Within a few days, the cable came from New York, giving her full permission to act as she pleased, and wishing her good luck. Well, she has had it—and so have I!

Work and More Work

The important matter of presenting an artist means more than hiring a hall, selling tickets, and letting the performance begin. The success of any artist depends largely on the way he is presented—and the way of presenting him depends on an assiduous study of those qualities of individual personality that make success! Although the presentation of artists is my business, I have never undertaken the management of anyone in whom I have not had ardent personal faith. Sometimes my faith has yielded me no reward whatever in dollars and cents, but I have always had the satisfaction of working for people in whom I could believe, of giving the public something in which I could believe. The alert manager must make a careful study of every aspect of every temperament with which his associates must deal. There is no one "correct" method of presentation; each artist furnishes the key to his own needs, and the manager must hold that key. He must know how the artist lives, how he thinks, what his beliefs are, what he eats, whether he is depressed by large houses, spurred on by large ones; whether he is expansive or reserved, whether he does his best under tension or in calm, whether he likes heat or cold, whether his particular field of art is more general or more special in appeal. From such observations, the manager must discover what success depends upon the planning as well as on the performance itself. The greatest artist in the world cannot make a success of a Debussy program in a town that will not come out to hear Debussy! It is the manager's business to discover such local tastes or antipathies, and arrange his bookings accordingly.

It is a mistake, however, to too

popularity through compromise. However the tour shapes up, the artist must always be left free to work according to his own ideas. Compromise suggests the hypothetical Debussy case, where advanced views may be asked to come down to more earthly levels. But it does not always work that way. Sometimes an artist becomes identified with a particular popular style of work, and wonders, presently, if it is wise for him to continue playing it. The answer is plain: if the work corresponds to his personal faith, he should go on with it. In this way, many great performers have become identified with certain programs with the "Mendelssohn Concerto," Anderson with *ave Maria*, Chaliapin with the *Volga Boat Song*, Ssyaye with the "Kreutzer Sonata"—and in such cases, "specialties" are valuable, as an added bond between performer and public. But the artist must not, specially, as, indeed, any form of compromise or favor-seeking can only harm. The public is wary of quick sensations, and success-for-success' sake. Real artistic work builds itself slowly, over a long period of time. Actually, it is the time element which permits the artist to assert himself.

For that very reason, it is much harder to work with a successful artist than with a failure. Why? Because the failure has nothing to lose. He is always at the beginning of a thing that happens to him must be a step toward improvement. The successful performer, on the other hand, is constantly confronted with the difficult task of living up to himself. Nothing he does, ever, may fall a shade below the expected standard of his previous performance. It is simpler to make a fine impression once; but it takes a life-work of effort to maintain it.

In my belief, America is more than ever destined as a land of opportunity. The rightful restorers are already at work in the old world, during the past seven years, has crushed free thought, free creation, free expression. It will take years before free, splendid things can be built up in Europe. Until that time comes, we are the ones who must preserve that old-world heritage, and create at the same time that we carry on our own ideals. When Europe is again ready for constructive work, she will look to us to hand her the thread with which to resume the pattern of her weaving, and we must keep it ready for her, in its condition to hand back. That in itself is an opportunity.

There are young men and women in America's music studios to-day who will carry on the torch of artistic progress. They will find it uphill work, perhaps, to establish a foothold in hard times, but hard times are not in themselves a lack of opportunity. On the contrary, hard times may even stimulate opportunity, in encouraging greater individual effort.

The only danger to progress is the attitude of mind which expects "Opportunity" to hand you something. Make sure you have something personal to say and then say it—believe in it, love it, perfect it, work at it, suffer for it, respect it, treat it with integrity. Then, suddenly, you will convince people that this mysterious "it" which you have is a whole-souled, distinguished art. And equally suddenly, you will find that opportunity has come. It always comes, when you call it into being. Then you, too, will have stories to tell of how some manager "discovered" you.

The Boy—The Piano—The Spirit of the Game

(Continued from Page 439)

emphasized an activity making for a satisfactory score. These boys subconsciously activate them as a doing technique.

1. Games improve your play so that sometimes you can win a game by your own quick action.

12. Team work is great fun. You all fight together for a score.

13. If games there is always a series. This keeps you on your toes all the time.

14. You can start down the line on a ball team and work your way to the top if you can play the game.

15. You don't play just once in a season, you play every day.

16. The adult No. 1 told this about his own children; I noted this about develop not skill alone but initiative and ingenuity. These act surprisingly upon the memory for details of the action involved.

17. Plans playing ought to get a better boost above advertising the game baseball is. (The boy explained that he meant by this that publicity of even a scrub game of ball is a challenge and that the game mainly is efficiency through publicity.)

18. No inspiration of No. 4 (the uniform), of No. 12 (the football cap as hero), of No. 12 (the competitive fight) and of No. 14 (the Horatio Alger forging ahead).

The Importance of Group Activity

The conclusion is simple. Note the testimonies above. The constant reference to team work, the constant deduction is that the boy is not always an adequate success in conduct of his own practice period. The boy, everything alone, hits the private side of lessons and under the private possibility. The boy and girl are the group members in public school work, in camp activity, in the Scout organization, as playground participants. A boy may do school homework by himself, but never much. Moreover, he receives his program as a group member and reports upon it as a group member.

Consequently, these results emerge

from group activity carried on in some degree.

1. Interest is developed because it is shared in competition.

2. In a group, all members taken together are a helpful influence to the individual. That is, each one is benefited by the spirit of the "gang."

3. Few people who are particularly young, are deeply moved and inspired on receiving information as a privately operated benefit. Because—

4. When information comes from the group effort, and when it may be translated into group action, the enthusiasm of the learner runs high. He is no longer doing a solo task. He is doing it enthusiastically as an experiment.

I have never seen the report of the proceedings of the Parent Teachers Group referred to in the opening of this article. But here are some memoranda which, in my words, give the sense of the meeting—and it is good sense.

1. Boys are not the only sinners to be called to repentance. Many boys are enthusiastic piano students, and some girls are not. Each is a problem.

The boy is probably the greater problem because he is involved in more strenuous activities. Competition for his skill is strong.

2. Every private class of pupils should function as a group, and do it as a great deal. There are valuable techniques to be learned from group activities that can be learned in no other way.

3. At every gathering, make a boy (problem boy preferred) the impresario or master of ceremonies. For example, he should play a selection if he is capable; he should announce each number, with the name of the performer, stand on his two feet and do this as it is worth his effort. 4. When you give a boy something to do in a group, making him responsible, pin a badge on him. It is the symbol of authority which, in a cap, makes him play ball on the diamond with enthusiasm. It will engender the same quality for you.

5. It is just as important for a boy to stand erect, actively poised, to say something or to move to another place as to attain any other technique.

6. If you use mimeographed or assigned programs for class programs, procure them. A boy to prepare or to lead for a time or two, but ultimately he will learn.

"To be able to learn" is an end in itself in this terrestrial experience of ours. Only by the individual teacher boy can express himself, and she will have to look for them. But they are well worth seeking.

"Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, the charm to sadness, a gaily and life to everything."—Plato.

Music in Britain's War

(Continued from Page 448)

out of their shells; strangers in the villages made friends and began to feel that they belonged. Living as we did in the homes of the towns where we played, we had a splendid opportunity of seeing just how welcome the concerts were, everywhere!"

A further problem grew out of the large numbers of children sent from London and other large cities to country areas, where the local schools were quite ill-equipped for the sudden increase in attendance. Immediate provision was made by dividing the school day into two part-time sessions, one in the morning and one in the afternoon, and accommodating half the scholars in each. That arrangement, however, left half the children idle and unsupervised during half the day. Something needed to be done here, too, to keep the youngsters off the streets and out of danger; and again the Educational authorities asked Betty Humby to do it.

"I found a way to combine our regular concerts with children's concerts," Miss Humby tells. "We were due to play in the different towns anyway, so we simply stayed the whole day through and gave an extra performance in the morning. Our children's theaters are all closed during the morning hours, and we were given permission to give our concerts there. The councils allowed us threepence per child, to enable us to hire the theatres, and we had one adult on hand for every twelve children, in case of panic from alarms or fires. We had exactly the same artists and programs as for our evening concerts, and the youngsters loved it. Some adjustments, of course, had to be handled promptly."

"Many of these little evacuees were hearing music for the first time in their lives. They found themselves in a theater, and they expected to have fun there; when the music began, they went on laughing and talking, as though they were listening to a radio program at home. We stopped and explained that this was a different sort of fun; that we needed their cooperation as part of the concert; that they gave as much by listening as we did by playing. They got the idea of 'taking part,' of course, and soon quieted down. Then we gave them bits of explanations, simple little illustrations—it was all so new to many of them—showing them what the voice did, what the different instruments look like, and so on. Then we began our playing all over again, and this time it was quiet. There was never the least difficulty in getting the children to come, and many of them told us, later, that they wanted to go to concerts always!"

"I remember one case in particular. In a very small town on the South coast, there was a little girl

of about ten, with such a wistful look in her eyes. She was an evacuee and dreadfully lonely; her hosts were kind people, but somehow they had not been able to reach through to her. And they didn't know why. I was playing that morning, and as I played, I was caught by the expression on that little girl's face. Something came alive in her face. Afterward, I asked her to come to the platform, and I talked to her. She was the child of professionals and had a marked talent for music, herself. In her new surroundings, nobody talked music, there was no piano. "No one even asked me if I could sing!" she protested. She was homesick for music, and could not be herself without it. We wrote some simple pieces with her and asked her to learn them; and when we passed through that town a few days later, on our way back, that child was a different person!"

"We found many such cases. The local music life in the towns had lost much through the enforced cutting down of lesson programs, performance at social gatherings, and the like; and the music we took them came as a godsend in helping them to get a grip on themselves. Special musical performances have been organized for factory workers, too."

"If you happen to love music, you take its advantages quite for granted. It is heartening, therefore, to find the counts on which the Government considers music a vital and essential part of war-time emergency measures. Music is recommended for children as a means of education and self-expression; for adults, it brings encouragement, provides relief from shock and strain, and serves as a means of binding people together in spiritual unity. For all groups, music is held vital in giving people some sense of purpose and finally—perhaps the official governmental attitude does not concern itself with this point—the government concerts that are sent throughout the country to-day bid fair to help de-centralize music in England. That, of course, is an excellent thing. The tendency now is for the capital to have everything and the provinces practically nothing. In normal times, London has as many as eighty orchestral concerts a month, while the outlying towns have comparatively few. These emergency concerts are making people realize that music is just as much for them, just as possible for them, as for the Londoners. Music is helping Britain maintain her morale to win the war; and when peace comes again, music will occupy a firmer place than ever before, not just in the concert halls, but throughout all England."

In addition to her professional work, Miss Humby is preparing a book that will deal with the musical conditions in time of war.

She is also arranging a number of talks and programs on behalf of Britain's children, so that vitamins may be sent them to build up their deficiencies in diets of loaned-out and bolted-out meat. Her work for this cause is done through the "Save the Children" Fund, 1 Madison Avenue, New York City, which was organized in 1917 and has cared for countless thousands of children from all countries.

The Paradox of the Violin

(Continued from Page 450)

separate parts. This must be done without causing damage to the delicate and valuable wood and varnish.

Let us return to the subject of major or minor repairs. Large cracks in the top of a violin can be repaired at a nominal charge by the skilled workman. These repairs can be done in such a way that the cracks are almost unnoticeable and the tone is little affected. The top may be further loosened from the sides, or ribs. In fact, the top should be taken off periodically to clean the violin thoroughly. To replace the base-bar, fifteen years requires the removal of the top. Practically all old violins have had their tops taken off many times. This does not affect the value or tone of the violin in the slightest. The work, of course, should be done not by a skilled repair man. Do not be lulled by a change of climate that should loosen the top. An application of the proper glue will restore remedy this condition. Pegs, bridges, strings, tailpieces, finger boards, and even necks, must be renewed from time to time. Damage to these does not affect the value of the violin.

The most damages are usually the least noticeable. We have already said that some repair men are in the habit of scraping, or grading, the top of a violin, thus making it too thin. These instruments may appear to be in good condition, but are really damaged to such an extent that they may be considered valueless. Care must be taken, however, in judging whether or not a top older violins, thinned. In the case of older violins, times, the removal naturally tends to the top of the violin at the edges where man can re-line the ribs. A good repair in such a way as not to mar the violin, but to put it in good condition again.

A big crack, or even pieces missing from the body, can often be repaired quite satisfactorily. On some violins, small cracks there may be found a very occurs slightly to one side of the center. It is a "sound post" crack, and rests on the back of the sound post very heavy pressure is placed upon this spot, it is usually very difficult to repair such a break and guarantee

that it will not reopen soon. Usually, it is better to discard a violin thus cracked.

If you value your violin, never trust it to an unskilled repair man, but you will be agreeably surprised at the extraordinary repairs and improvements that a skilled workman can make on your violin.

Violins Are Difficult to Copy

It would appear that, outside of the varnish perhaps, it would be comparatively easy for the skilled artist he can take apart and carefully measure. Indeed, in a few very rare cases, such artists have been able to make an imitation of an old master that has fooled even the best of experts. These cases, however, are the rarest of exception. Each master's Violins are as distinctive of their maker as the individual handwriting or physical characteristics of human beings. In fact, it is acknowledged that not even the finest artists could exactly reproduce on canvas the full characteristics of an individual violin.

In spite of the difficulty of making good copies, thousands of imitations are on the market. The old adage, "A Little Knowledge is a Dangerous Thing," well applies to a violin. The author, in spite of the fact that he has examined many violins and has been instructed by one of the leading experts, has learned only that he knows very little about the true value of an individual violin. The majority of violins are so inferior in quality that they can be easily appraised. If such inferiority is not readily apparent, it is only to infer that you are probably not one of the very few experts and so do not pass your judgment on the instrument without question.

Even the greatest experts have been fooled at some time. The philosopher Kant, in his "Critique of Knowledge," could well have been thinking of violins. He endeavors, at considerable length, to show the reader that no knowledge is absolutely positive. He ends his philosophy, however, by giving us some ray of hope. He maintains that we can never be absolutely sure of anything in this world, but decides that what all practical purposes.

We can never be absolutely sure that an old violin is the work of a certain maker. However, if several of the leading experts are unanimous in their opinion that a certain instrument is a Stradivarius or a Guarneri, then that instrument can be considered to be the genuine work of one of these masters. Until such time as expert opinion is given, your violin, although you consider it valuable, is still only a violin. Probably the work of some valuable or not, it is yet a member of a group that are among the strangest and most unique of all articles

Answered by
HERBERT BRAINE

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SHEN

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(Continued from Page 493)

[illegible]

THE SCOUTS' INTERNATIONAL CHORUS



Be pre-pared Zing-a-zing Bom-Bom!

Ben-gon-yama Gon-yama In-voe-boo

Yah-Boh! Yah-Boh! In-voe-boo

There are many people—a great number of whom may never have been Boy Scouts—who find trumpet- and bugle-sounding a fascinating study. Boys and girls, men and women are drawn to the bugle because it plays many colorful, smartly dressed, precision-marching, bugle corps. Beginners on band instruments may have started with a mastery of the bugle. Accomplished musicians find the bugle a challenge. The composers of many lands have introduced the melodies of these clarion calls into their classic compositions. Bugles recall vivid scenes of military history, of melancholy suffering and of heroic death. The bugle is the call of the hero. Perhaps with might and main, the bugle is the call of the hero in army mechanization. In aviation the bugle call will be less and less associated with army or military life. But it is fully aware of marching and of the ceremonial as a symbol of the esprit de corps and the soul of every soldier in every cause.

(Continued from Page 441)

such an "honorary rank" be accepted by the patient and his friends. This unexpected and happy solution to a difficult problem was joyously re-

It was not possible nor necessary to obtain the consent of Moussourgsky whom a high fever had rendered unconscious, so with the approval of Stassoff, Cui, Rimsky-Korsakoff and other friends, the patient was taken to the Nikolai Hospital. He procured for his patient one of the best private rooms, spacious and sunny and located in a quiet, isolated part of the big building. He also organized a special service for the patient, consisting of two Red Cross nurses, two male hospital nurses and an assistant doctor. As for himself personally, he showed Moussourgsky the most tender consideration not only as a patient but as a friend. He understood the historical significance of his patient. As Moussourgsky began to recuperate, he repeatedly told his friends—especially Stassoff—that the room he was given, his surroundings, the endless care made him feel as if he were at home among his closest and dearest ones.

The weather was beautiful, and the room in which Moussorgsky lay was

filled with sunshine. Here the famous artist, Rlepin, drew his well known portrait of the composer which was completed in four days, March 2nd, 3rd, 4th and 5th, 1881, while the invalid had strength enough to sit in an armchair.

To the many friends who visited him at the hospital Moussorgsky kept saying that he had never felt better in his life. Unfortunately, this condition did not last long. His illness took a grave and unexpected turn and despite all the efforts of the doctors to save him, he passed away.

The day following the death of Modest Moussorgsky there appeared in one of the popular St. Petersburg newspapers, "Novoye-Vremya" (New Times), an article written by a well-known critic but very bad composer, M. M. Ivanov, in which he made the following statement:

I stepped into the private room at the Nikolai Hospital. My heart failed me. The environment in which Moussorgsky was doomed to die, the setting in which this genius was extinguished, made me shudder. You could see at once that a true Bohemian had died here.

A feeling of bitterness rose up in me—strange is the fate of our countrymen!—that a genius such as Monastorsky, possessed of all the qualities that fitted him to scale the highest heights of life, should die in a hospital among strangers, without one friendly hand to close his eyes." ()*

Needless to say, the injustice of this article filled my heart with bitterness and aroused great anger with indignation among my fellow emigrants' friends. Four days later, in another issue of the "Petersburg newspaper," "Golos" (The Voice), the Rimskey-Korsakoff and Cui were mentioned in an open letter expressing to the Nikolskiy the entire administration's gratitude for their care and consideration. Later in the same newspaper, "Skazaniye" (The Tale) by V. I. Zhukovskiy, in two articles, discussed the "Skazaniye" in detail and each time spoke about the "Golos" and the hospital personnel in warm and appreciative terms for their kindness and care for his friend. Nevertheless, the same "Golos" also mentioned the Rimskey-Korsakoff's in his review of "Rim-Lile," again wrote that the musical genius had died in wretched surroundings that made his heart

That a critic should continue to make such statements is not difficult to understand in the case of Ivanov. He was well known in musical circles as a hater of all progress in art, although he claimed to be a composer himself. He actually despised the members of "The Five" and their followers, especially Stasoff for his

(*) From "Majakovskij's Biography" by Gennadii Resnais, translated by Paul Ross.

spicy and sarcastic attacks on his own miserable compositions. These works of Ivanov were performed only on very rare occasions and then mostly by those who wanted to win his favors as a newspaper critic. Therefore the statements quoted above, regarding the death of Moussorgsky, were dictated by purely personal and spiteful feelings with intent to create unfavorable public feeling for the composer's closest friends by making it appear that they had neglected their god during the darkest hours of his life.

Unfortunately, some of the biographers of Moussorgsky continue to repeat these statements of Ivanov which are so distant from the truth.

And in connection with the sixtieth anniversary of Moussorgsky's death, I know I cannot help but experience a warm affection for this friend of my parents whose music has so greatly enriched our lives. I only hope that the details and incidents here set forth, and which I know to be the truth, may serve to refute the repeated and erroneous story of his death and throw a new and kinder light on the sad end of a great man's life.

(Continued from Page 448)

Mae Dooley, *Diversion* (Carpenter),
Country Girl (Guion) (Disc 1711);
Song after Sunset (R. Thompson),
March (Frederic) *Adagio Cantabile*
(Dett), *The Long Fiddle*—*Swanton*
(Sawyer), *The Long Fiddle*—*Swanton*
(Bench), *Nevado War Dance* and
Wood Mountain (Farwell), and
White Birch (Bauer) (Disc 1713).

In his performance of Ravel's
"Valse," Nobles et Sentimentales" (Columbia Set X-194), Robert Casadeu
has achieved the best thing he
has done for the phonograph. These
eight exquisitely modeled little
waltzes are played with delicacy and
fineness, and the piano's effect is
normal in attaining color and effect.
The music is useful.
The recording is realistic, but the surfaces
are too noisy for the good of this

Recommended: General Plavoff
Don Cosac's *Corpus* Album of "Russian Liturgical Music" (Victor Album M-768); particularly the Gretchaninoff, Archangelus, and Bakmeister compositions; Howard Baker's brilliantly performed and excellently recorded *Three Dances from Smetana's "Bartered Bride"* (Disc 71049-D); Fiedler's *Vital performance of Liszt's "Hungarian Rhapsody No. 1"* (Victor Disc 13596); and for those who do "Don Giovanni," the complete recording of *Ahl Fie! Nicolini miei* and *Ademidea, il catalogo dei* the same opera (Columbia Disc 71048).

Even among scouts there is little doubt but that facetious words and phrases are worked up for the various calls. Like the sailor with his shanty, spirits are higher, common enterprise is facilitated when songs and calls are fitted with phrases, often nonsensical. The whole acts as a cheerful safety valve where organization and discipline must exist side by side.

Who will try to interpret, yet who will not smile at the spirit of the popular scout chorus, taken, along with the three calls given above from

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Ex. 1



Allegretto (3/4, 120)

Use the Metronome

The problem of time often bothers students when playing passages, as shown in Example 2. Notes indicated (a), (b) and (c) show that the time notes must be taken from the time value of the note which precedes them. We ask accordionists to study these examples carefully and to observe just how the time is divided.

Ex. 2 (1/4, 120)



way, we have been asked what we recommend for students who play time correctly, as far as the individual notes are concerned, but who never finish a selection at the same tempo at which they began it. Many students pick up the tempo all through a selection, so that when they finish they are playing considerably faster than when they began. This is particularly common when students are learning to play in public. Unfortunately, tempo often spells a breakdown in public playing because an accordionist may be capable of playing a selection very well at the tempo at which he begins, but his technique may not be sufficiently developed to play that same selection at a greatly increased tempo.

The use of a metronome during practice periods will help a student develop an inner sense of rhythm which is an aid in keeping an even tempo. Another suggestion is for the student to play duets with another accordionist in about the same grade of music. Participation in accordion bands also helps one to master the tempo problem. Those who have discovered this fault early in their musical training are lucky, for it enables them to master it before they begin professional playing. Accordionists who have formed the habit of rhythmic bellows action seldom have difficulty in keeping an even tempo.

Pietro Deiro will answer questions about accordion playing. Letters should be addressed to him in care of THE ETUDE, 1712 Chestnut Street, Philadelphia, Pennsylvania.

Accordion Questions

Answered by

PIETRO DEIRO

Q. Would you please tell me the correct fingering for major chords and bass notes? Should the first and second fingers be used the first and second and third?

A. L. G. N. Z.

A. The thumb of the left hand is usually considered number one; with the other fingers numbered accordingly, this makes the little finger number five. All basses, whether fundamental or counter-basses are played by the third finger. All chords, whether major, minor, seventh or diminished, are played by the second finger.

"To steer steadily toward an ideal standard is the only means of advancing in life, as in music."

—Ferdinand Hiller

And speaking of time in a different

FRETTED INSTRUMENTS

Guitar Duos

By George C. Krick

GUITARISTS HAVE SADLY NEGLECTED one phase of guitar performance which not only gives much pleasure but also helps to furnish considerable variety to concert programs; and that is the playing of duos for two guitars. Modern composers of guitar music may also be held responsible for this neglect since, in comparison with the numerous guitar solos published in recent years, the output of music for two guitars is almost nil.

When we speak of guitar duos we do not refer to simple melodies played on one guitar while the so-called second plays a chord accompaniment using the three common chords with an occasional bass run. We are suggesting a composition wherein all the resources of both instruments are used to present a complete musical picture.

We admit that there is a certain amount of glamour attached to the title, "Guitar Solos," and some may not be willing to share public applause with others. But we must concede that much more can be done on two guitars than on one, and from a purely musical standpoint a high class duo played by two competent artists should prove more satisfying to the listener than a guitar solo. This, of course, does not refer to the superlative performances of a Segovia or Ojanguren.

To become successful as duo guitarists both players should have adequate technique, be good readers, be willing to devote many hours to joint practice, and never forget that "teamwork" is most essential. When we examine the music available for two guitars, we cannot overlook the fact that the only numbers worth while are those written by composers who were practical guitarists and who were thoroughly aware of the possibilities of the instrument as well as its limitations. A composer is more likely to write for guitar unless he has made an exhaustive study of the instrument, learning all positions in order to obtain the proper tonal effect and to become aware of its technical intricacies.

Modern Composers of Duos

Guitarists who contemplate joining others to play duos will find both the classic and modern compositions that we have selected most interesting for mutual enjoyment and concert performance. William Foden has done some excellent work in his *Bullerian*

Value and in two volumes of "Duets." The first book consists of ten original duets of medium difficulty, and in the second we find seven original pieces written in the style of Bach, and also short overtures for three guitars. Heinrich Albert composed a series of "Duets" that are well worth while. The first and second are rather easy, the third and fourth of medium difficulty, while the fifth, sixth, seventh, and eighth require advanced technique. The *Sonatas* for two guitars by Daniel Fortea also is quite interesting. Knut Pajol, the celebrated Spanish guitarist, has to his credit three arrangements for two guitars, namely: *Intermezzo* from the opera, "Goyescas," by Granados and *Tango Espanol* and *Cordoba*, both by Albeniz. These three beautiful numbers being quite difficult, and their performance requires technique of the highest order.

Classic Composers

Among the composers of the classic period we must mention Leonhard DeCalli, whose "Opus 20," "Opus 24," and "Opus 30" are gems in the literature for two guitars. Ferdinand Carulli evidently was quite fond of writing for two guitars, and of these compositions his "Opus 98—Three Serenades," "Opus 128—Six Nocturnes," "Opus 148—Duo," "Opus 149—Six Duos" and "Opus 227—Nocturne" are the most interesting. Ferdinand Sor, in his "Opus 34," "Opus 38," "Opus 41," "Opus 53" and "Opus 63," has displayed the same supreme mastery of composition for guitar that we find in his other works.

Mauro Giuliani, a most prolific composer of guitar music, also left a number of compositions for two guitars, among which the "Duo, Op. 35" and "Variation Concertante" are 35" and undoubtedly the best. Others from his pen require the use of the "Tercio Guitar," an instrument that was also favored by J. K. Mertz when writing his "Guitar Duos." The guitar virtuoso and composer, Adam Barr (1810-1860), was for some years associated with Frederick Brand. Both were cultivated musicians, and together they gave guitar recitals in the principal cities of Europe. For this purpose Barr composed "14 Duos" that compare favorably with any that had been written before or since that time. These duos were in manuscript at the time of his death, but were later published by the German Guitar Society. (Continued on Page 498)

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Musical Advance in Uruguay and Brazil

(Continued from Page 46b)

America. There is also an extensive musical library which includes most of the current symphonic works.

Of course, the S. O. D. R. E. is primarily a radio organization, with policies centered on that aim; therefore, if visiting recitalists, lecturers or singers wish to rent it, they can do so only on condition that their programs shall be broadcast.

The big weekly event is the symphony concert given on Saturday from six thirty-three until about eight-thirty P. M. Ample leeway is given in respect to the closing hour, as is done in New York for Toscanini, but only for Toscanini. This sensible measure brings more freedom to the directors who do not have to "play against time" and constantly watch the clock.

In order to afford variety, foreign conductors are frequently called upon. Sometimes "cycles" are given, as was the case last year when Beethoven's nine symphonies were performed under the baton of Erich Kleiber, a conscientious time beater, but lacking in elegance, insight and sensitivity. On the other hand, Albert Wolf, conductor of the Concerts Padeloup in Paris, was unanimously praised for his exquisite interpretations of Gabriel Faure, Debussy, Ravel, Dukas and other French modern masters.

American music occupied a place of honor and scored a distinct triumph recently, when Evangeline Lehman's impressive oratorio, "Thérèse de Lisieux" (St. Thérèse of the Child Jesus) was featured by the orchestra, the chorus, and three distinguished Uruguayan vocal soloists.

If things at the S. O. D. R. E. keep coming in most satisfactory fashion, it is due chiefly to the action of two men: members of the board, Carlos Correa Luna, and administrator, Victor Guaglianone. The former is a violin graduate of the Paris Conservatory and now director of the Asociación Coral de Montevideo; the latter qualifies equally as a violinist, executive, and expert accountant. Both are indefatigable promoters who are neither time nor effort toward a constant betterment of artistic conditions.

Native Composers

Uruguayan folklore relies much upon imports from neighboring Argentina, but it has one proper rhythm, the lively and characteristic "Percoto", often called upon by the better and serious native composers. Nonworthy among these are: Fabini, whose "La Isla de los celos" is a composition peculiar to Uruguay; a composition of a high order, expertly orchestrated; Chazeau Martet, who shows identical qualifications in his atmos-

pheric "Llanuras" (Plains) and much descriptive piano music; and Alfonso Brique, long a resident of Paris, student of Vincent d'Indy and author of a piano quintet based on popular themes.

Here again tuition is given on European principles and carried out in a number of privately owned conservatories. That their pedagogy ranks high is demonstrated by the number of accomplished Uruguayan concert pianists, among whom Nybia Mariño Bellini, Hugo Bains, and Victoria Schenkl are prominent.

Since my itinerary this time did not include Brazil, this would mark the end of these musical traveleaves, were it not for a rare opportunity which presented itself, at the invitation of the Uruguayan government, decidedly mindful of artistic diplomacy. Brazil presented itself in Uruguay in the form of a mission headed by Hector Villa Lobos and formed by several instrumentalists and singers. Villa Lobos, who lived for a number of years in Paris at a time when the "Six" and other ultramodernists reigned supreme, is now a man in his middle fifties and in the full maturity of his powers. He has lost none of his command of virtuosity, and his person-ality remains as intensely romantic as it ever was. Villa Lobos, indeed, is not only the outstanding musical figure of his native Brazil; he is a sort of hero, a Berlioz of the New World! I questioned him regarding his artistic lineage.

"I have always been and remain completely independent," he answered. "When Paris was the crossroad of the world's music, I was there and I listened attentively, but never allowed myself to be influenced by any of the novelties I heard. I claim to be all by myself, and I conceive my music in complete independence and isolation."

"You use much Brazilian folklore in your compositions."

"Certainly," began our rhythms have an extraordinary fascination; the matoche, the samba, the rumba, for instance, and those imported from Africa, with their fantastic dynamism."

Among other works which I heard Villa Lobos direct, "Momo precoce," a fantasy for piano and orchestra, especially retained my attention. I had listened to its first performance in Paris twelve years ago, but this new audition fortified my original impression. "This is an episode of the life in Rio de Janeiro," he commented, "a description of various episodes typical of the celebration of 'Young Carnival.' Gay crowds on the streets, a colorful parade, the joyous cries of children, the popular strains from the bands, the cheering merry King Carnival, the general merrymaking."

Another work of younger Villa Lobos, since it was composed in 1919, is the "Third Symphony" bearing the

subtitle "War." This is hyper-romantic and hauntingly descriptive music, with a deep philosophical significance in the background. One senses atmosphere of pre-war days; then comes the epic of a fierce battle, crowned by victory. This symphony calls for a powerful display of brasses; it is of great dramatic wealth, served by a realistic instrumentation calling to mind the exuberance of native "selvas" with here and there reflections of the "Symphonie Fantastique" and "1812."

The symphonic form has always been a favorite in Brazil, Villa Lobos continued. "There are interesting ones, signed by the late Alberto Nepomuceno and Henrique Oswald. The latter's especially is notable for its construction and local color."

"And what have you to say of the younger, contemporary school?"

"First, I must render tribute to the memory of Alcega Velasquez, whose of a rare musical value; in this and other respects, he compared with Jean Hure, Gabriel Dupré, and Dédou de Séverac in France. As to the present generation, it is rising wonderfully. Please note the two names: Guarieris, both young men in their written music, and it will not be long until they are heard of in an international way."

It was with regret that I took leave of dear little Uruguay, small in territorial but great in spiritual values, so cordial and hospitable; and of Montevideo, that capital without show or visible poverty, often called the City of Roses.

As I wrote these lines we are sailing on tropical seas, under indigo blue skies.

Soon it will be winter, blizzards and, when the festivities of the holidays are over, a recital and lecture tour of the United States, for which I have gleaned many a novelty among the colorful production of these attractive Southern lands.

Guitar Duos

(Continued from Page 49f)

In all of the duos mentioned, both guitar parts are of equal importance and of almost equal difficulty; and lines, some guitarists will feel encouraged to join others in enjoying some of this beautiful music.

"The American Guild"

In the early part of the year 1902, in the city of Boston, a small group of Fretted Instrument Teachers formed a national organization, since then known as the "American Guild of Banjoists, Mandolinists and Guitarists." Its object is "to promote, advance and maintain the artistic

and musical interests of the fretted instruments in their literature, music and trade. To encourage a high standard of excellence in all literature pertaining to these instruments, in their history and pedagogy. To strive to increase the average of ability and competency in teachers and students and to give annual concerts to demonstrate the merits of the banjo, mandolin and guitar." Since then the "American Guild" has held annual conventions in most of the large cities throughout the country; and, in the concerts and recitals given in connection therewith, some of the greatest artists on the fretted instruments have demonstrated their artistic worth.

Today the Guild has three classes of members—Professional, Trade and Associate—and is steadily growing in numbers. Its activities have contributed largely to the present popularity of the fretted instruments. This year's convention will be the fortieth; and it is to be held in Niagara Falls, New York, on July 7th, 8th, 9th and 10th. Aside from the business session, the scheduled events include an artists' recital and a grand festival concert where outstanding soloists, mandolin orchestras, banjo bands and Hawaiian guitar groups will appear. Several afternoons will be devoted to contests for soloists, duets, quartets and orchestras; and cups will be awarded to the winners. A street parade of marching bands and floats is announced for the first day; and, last but not least, the trade exhibit showing the latest improvements in instrument construction, sponsored by the leading manufacturers of banjos, mandolins and guitars, promises to be more comprehensive than ever. Advance reservations indicate a record breaking attendance.

New England Idyl

(Continued from Page 44b)

University of New Hampshire. She found that he had served as sectional director for several national high school orchestras, had spent two summers as a counselor at the National Music Camp in Interlochen, Michigan, and that during his years in the West he had frequently been called upon to act as guest conductor and adjudicator at festivals and contests. Indeed, his was a background prominently outlined her plan to organize an orchestra of young New England musicians between the ages of by additions, and to be chosen would take charge of the group and summer's festival.

Mr. Bergheson was young, able, energetic, he liked boys and girls so he agreed to try it. He sent out

hundreds of letters, set dates, organized ten audition boards in ten New Hampshire and Massachusetts towns and cities; he wrote publicity and directions for applicants, made plans whereby the successful applicants could receive the festival music and learn it before they assembled, and made arrangements with the University to open dormitories and dining-rooms and campus facilities to the orchestra members. When, in July, his months of planning and activity brought one hundred successful candidates to Durham and the ten-meter tried to match its degrees to their number, Mr. Bergethon knew he had only begun to work on this project. In five days of rehearsal he must turn this young army of orchestral rookies into a crack symphonic outfit.

Even Soloists Are Young

Soloists chosen for both festival performances were also young; Glenn Darwin, baritone, appeared with the orchestra the first day, Jean Tennyson, soprano, the second. And at both concerts American music figured prominently on the program. On the second one there appeared a work of particular significance, for it was written by an American who had loved the New Hampshire woods and had lived and worked in them. Young hands were reverent as they placed the music on the racks, for it had been loaned to them by the composer's widow as a token of her interest in their newly formed orchestra. She was Mrs. Edward MacDowell, and this music from her private collection was her husband's "Indian Suite."

This year the five-day rehearsal period was extended to two weeks; and as this goes to press, the 1941 New Hampshire Youth Orchestra has finished this strenuous period of work and is filling a series of engagements. The first of these took place on June 26th and was a gala occasion for which the orchestra combined forces with the New Hampshire adult chorus of three hundred voices in presenting Haydn's "Creation" for the seventy-fifth anniversary celebration of the founding of the University of New Hampshire. On July 2nd, the Orchestra will appear before the conference of the National Education Association in Boston; on July 4th and 5th, it will go to Littleton, Colorado, for the last two engagements it will, as last year, take chartered busses to Opera miles from the campus), rehearse there at fresco, have luncheon and after a rest period go for a swim at adjacent Rye Beach. At five each afternoon it will give a concert and seven have supper. On July 4th, first and will be shown in the evening and will be followed by dancing at the Beach Club. After the concert on the sixth, the majority of the orchestra

players will pack their instruments, bid one another not a sad farewell but a cheerful "Good-bye till next summer," for it is planned to make the New Hampshire Youth Orchestra a permanent feature of the Seacoast Music Festival.

Thirds in Five Finger Groups

(Continued from Page 485)



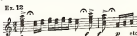
6. And pausing thus:



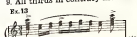
7. Now, in five-eighth rhythm, so the fourth fingers will not be neglected (good also for that five-eighth rhythm!)



8. Chords fast with a (-) afterward. Rest at the hold.



9. All thirds in contrary movement.



10. The whole etude in C-sharp major.

11. And do not forget to practice the study "as is"—lightly, brilliantly, staccato, legato; and if you can beat the metronome mark, so much the better.

Often begin the day's work with the second half (Measures 9-16) left hand alone, practiced in examples 4, 5, 6, 7 and 11.

One of the happy surprises in piano technique comes when, after a long concentrated period of third practice, you return to single note technique; finger groups, scales, passages, seem no problem at all. You say, "Golly! I didn't know I was so good!"

The thirds are responsible. They are the best technical lubricators I know of. . . Here's a toast to the wise pianist who knows how to tackle his double note technique, and who persists in developing it.

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Junior

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ELIZABETH A. GEST

Patriotic Ideals in Music

By Florence L. Curtiss

"My, we had an interesting meeting to-day. As it is so near July the Fourth, Miss Wells arranged a patriotic program and everybody was in just the right mood for it," said Ruth when she came home from her music club.

"Did you know that America was first sung on July the Fourth, by children?" questioned Ruth.

"No, I didn't," replied her mother in surprise.

Opening her notebook Ruth read, "America was written in February, 1832 by the Reverend Samuel Francis Smith, D.D. His friend, Dr. Lowell Mason, who introduced singing in the Boston public schools, had just received some song books written in a foreign language. He asked Dr. Smith to select something suitable for children and to translate it, or, he preferred, to compose something. He wrote a patriotic hymn to fit the tune now known as America. In a half hour he wrote on a scrap of paper the words as they now stand. He gave it to Dr. Mason and thought no more of it. He was surprised to hear it rendered with fervor by children at a Fourth of July celebration held that year in Boston. Thus children had the privilege of being the first to sing our national anthem."

"And Hail Columbia was written by Judge Joseph Hopkinson, son of Francis Hopkinson, a signer of the Declaration of Independence," added Ruth. "He wrote it for a friend, a theater singer who wanted a song for Independence Day to fit *The President's March*, a tune which had been written to honor President Washington. The words, largely a tribute to President George Washington, were written in 1788, when war with

France was thought to be inevitable. The author wished to arouse a patriotic spirit stressing unity. The song caused a great sensation and his purpose was achieved."

"You know *The National Hymn* beginning, 'God of our fathers whose almighty hand leads forth in splendor all the starry band?' It was written for a Fourth of July celebration which was held at Brandon, Vermont, in 1876, in honor of the adoption of the Declaration of Independence. The words were composed by the Reverend Daniel Roberts, D.D., a famous Civil War Veteran. It suggests God's majesty, acknowledges God's power, places importance on religion in national life and emphasizes trust in God as the surest national defense. It merits its ever increasing popularity," continued Ruth.

"You have learned some little known facts that are very interesting. I am glad that you belong to the club," said Ruth's mother happily.

For further information about these patriotic songs see *The Erowe*, March, 1941, page 216.



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Betty's Memory Collection

By Ruby Louise Wheeler

About a dozen young people were gathered on the front porch of Doris Brown's house, waiting for Betty to join them.

"Betty is late," said Doris; "I wonder what she's up to now."

"Something new, I'll warrant," said Marjorie. "I never saw any one have so many good ideas as she has."

"What about her popcorn idea?" teased Dick. "That certainly was a flop!"

"Yes, that was," Helen nodded. "But you must admit that most of her ideas work. You know she made a fine president of our club."

Just then the trim figure of Betty appeared, hurrying toward the group. "What have you got this time?" called Tom, whose voice certainly had a carrying quality.

After everybody said "Hello" Betty announced that she had a new hobby. "You'll agree with me," she said, "that it is good."

"What is it?" they all asked at once.

"Well, you know, last week was my birthday, and Mother gave me a scrapbook for music listening. It is something new and different."

"A scrapbook for listening! I don't get you," exclaimed Tom.

"Well, if you wait a minute, Smartie, I'll explain," she interrupted. "Yes, it is a scrapbook for listening, and with it Mother got me a box of gummed stamps of different colors, or labels, or whatever you want to call them, and also a package of small pictures of composers." She drew the book from its large envelope.

"What do you do with them?" asked Marjorie.

"Here's what," began Betty. "You select a color for each thing, blue for symphonies, for instance; yellow for piano music, and so on."

"Then what?" asked Georgia, getting interested.

"Or green for operas," suggested Bertie.

"Or pink for chamber music," suggested Doris.

"Yes, but then what?" asked Georgia again.

"You listen to good music on the radio, in school, on records, even at the movies, if it is good, and then you put a colored star on the name of the piece and put the composer's picture with it."

"But suppose the composer's picture is not in your package?" asked Helen.

"Oh, but I'm sure it would be, if it is good music, because the package has nearly all the good composers' pictures—dozens of them," explained Betty.

"Well, I declare!" teased Tom. "All that trouble just to listen. I'd rather listen and be done with it."

"I think Betty has something there," said Dick, "and since I'm president of the Music Club, I think we'll discuss it at the next meeting."



"What has it to do with club meetings?" asked Helen.

"I don't see that it has anything," said Georgia.

"I do," said Dick. "We'll have every member keep a book like this; and whoever has the best record at the end of the season, carefully arranged in the book, will get a prize, or something."

Everybody clapped for Dick's idea. "Fine," said Betty, so pleased that her scrapbook idea was a success. "Let's all gather at my house next Sunday afternoon to listen to the radio concert and start our scrapbooks," she added.

"Count me in," said Tom.

"And me," added Marjorie; then one by one they all accepted Betty's impromptu invitation.

"It's a fine way to collect our musical memories," Betty, said Marjorie. "At my lesson, last week, Miss Smith said that the best things to collect are memories. And the hardest of all memories to hold are our musical memories."

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THE COVER FOR THIS MONTH—THE EVRUM is indebted to Lieutenant Charles T. Benter, Director of the United States Naval Band in Washington, for the picture utilized on this issue's front cover of THE EVRUM. This is a picture of the ship's band on board the U. S. S. Texas.

The decorative base accompanying this picture was rendered especially for THE ERUM by the Philadelphia artist Verna Evelyn Shaffer.

LITTLE PLAYERS, A Piano Method for Very Young Beginners, by Robert Nolan Kerr—This new method for individual or group instruction combines the rote and note approach to music study. It is intended for children of the first grade who are unable to read, stresses *legato* as the fundamental and all-important touch, and confines its purpose to the acquiring of a good hand position, the location of the notes used, their value, and a familiarity with the fundamental rhythms.

Lengthy unnecessary explanations are omitted but a preface to the teacher presents the author's own method of procedure which will serve adequately in using the book to best advantage. The exercises are given with a song, played and sung by the teacher, and the children at their ease and establishes at once the cheerful atmosphere so essential to the success of the lesson period. Various rhythm exercises are presented throughout the book to train the children to feel the flow or pulse which is the life of all music. The pupils listen as the teacher sings, then express the rhythm by bodily movement, by swaying from left to right, marching, skipping, or stepping as the music dictates.



Publisher's
Notes
A MONTHLY BULLETIN OF INTEREST
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All teachers specializing in beginning materials will want a reference copy of this new work, which is offered now at the special advance of publication cash price of 20 cents, postpaid.

SYMPHONIC SKELETON SCORES—4 *Listener's Guide for Radio, Record and Concert*, by Violet Katzney

No. 6—Symphony in G Minor....Mozart

The astonishing success of the first four of these SYMPHONIC SKELETON SCORES has encouraged the publishers to add a fifth and a sixth to the series. The fifth has just been published and the sixth will be Mozart's melodious and gracious Symphony in G Minor, that enduring favorite with concert audiences the world over.

In preparing this series for the use of the listener in the home and in the concert hall, Miss Kastner has first analyzed the work at hand with regard to its form, themes, repetitions, etc. The music itself is then studied, by means of the melody line only. The entire work is thus represented and special care is taken to point out, along with the melody, the instrument or instruments which carry it, so that the listener can easily associate the two. Every change of tempo is noted in its proper place and, in fact, every detail important to the listener's enjoyment is covered. Two pages of prefatory matter discuss the overall symphonic form.

There are no better guides to the appreciation and understanding of the

great orchestral works than these as edited by Violet Katzner. For the concert goer and the listener in the home, they are proving invaluable. The works already issued in this form are:

- No. 1—Symphony No. 5 in C Minor—Beethoven
No. 2—Symphony No. 6 in B Minor—Tchaikowsky
No. 3—Symphony in D Minor—Franck
No. 4—Symphony No. 1 in C Minor—Brahms
No. 5—Symphony in B Minor (Unfinished)—Schubert

The price of these published scores is 35 cents each. However, a single copy of the forthcoming one, *Mozart's Symphony in G Minor*, may be ordered at the advance of publication price of 25 cents, postpaid.

will be made upon the transportation facilities of our country. These transportation facilities always are taxed in the early Fall when vacationists are returning homeward, students and faculty members are traveling toward the educational institutions where they must be for the Fall semester, business representatives are getting out to promote things as the Summer lethargy is being shaken off, and as a result of these extra transportation problems plus sudden rushes upon production sources there always have been inevitable delays in the filling of orders for supplies in many professional and business fields.

This year there will be the added stress of defense programs pull upon paper mills, printers, and the transportation facilities of our country to affect delivery.

Advance of Publication Offers

JULY 1941

All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed NOW. Delivery (postpaid) will be made when the books are published. Paragraphs describing each publication follow on these pages.

Child's Own Book of Great Medicines— Soprano	Topper	.10	My Piano Book Nekrashevich Sells—Tschalkowsky—	Richter	.25
Concert Transcriptions of Favorite Hymns —Piano	Rahmness	.45	with Music for Piano	A. Story	.25
Loveyace Keating's Junior Catechism Book		.25	Once-Upon-a-Time Stories of the Bible Mazzoni—Early Piano Collections	Richter	.25
Let's Play Well—Children's Songs	Berie and Richter	.25	Symphonic Skeleton Scores—Kotelnikoff	Rahmness	.40
Little Property—Piano Method	Kerr	.35	No. 4—Symphony in G Minor	Mozart	.25

IT IS IMPORTANT THIS YEAR TO LOOK AHEAD WISELY.—There will be more money in circulation next Fall due to the added number of workers employed through the National Defense Program, and as always has been demonstrated, American parents in their spending will not forget including those things which mean special advantages for their children.

Muscle teachers of the various communities throughout the country in now contemplating the prospects for student enrollment next Fall should see not only the advantages that prosperity in the average American home will mean to them but also should see the problems which existing conditions next Fall may present to them. With the leaders of our country driving for production in essential defense industries unusual demands

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